THE

ION OF EURIPIDES

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ΕΥΡΙΠΙΔΟΥ ΙΩΝ.

THE

ION OF EURIPIDES

WITH A TRANSLATION INTO
ENGLISH VERSE

AND

AN INTRODUCTION AND NOTES

BY

A. W. VERRALL LITT. D.

OF LINCOLN'S INN BARRISTER-AT-LAW
FELLOW AND TUTOR OF TRINITY COLLEGE CAMBRIDGE

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TO

WALTER LEAF LITT. D.

MY DEAR LEAF,

If you will permit, it will be a great pleasure to me that this book should testify, as long as it may, to our twenty years of intimate association in life and in study.

Yours affectionately,

A. W. VERRALL.

PREFACE.

TRINITY COLLEGE, CAMBRIDGE,
September 10, 1890.

IT is expected that in the approaching term the *Ion* will be acted in Cambridge. The Syndicate of the Pitt Press have honoured me with the proposal that I should take this occasion of writing upon the play; and the present book is the result.

The final stages of the preparation have necessarily been compressed into a very short time. This would not be any excuse for crude or hasty opinions, nor is it so pleaded. But I may perhaps ask indulgence on this ground, if the details are not as perfect as they should be. That they are not much more imperfect is due to the staff of the Press, to whom I owe my cordial thanks.

The books which I have chiefly used are the commentaries of my friend Mr M. A. Bayfield (Head Master of Christ's College, Brecon) and of Paley, the article on *Delphi* by Dr W. Smith, and that on *Oraculum* by L. Schmitz (*Dict. Geog.* and *Dict. Ant.* respectively). In the notes a quotation from Mr Bayfield is marked with a *B*: but his book has been before me throughout and I have used it as unscrupulously as he could desire. I am also indebted to a curious book on the play (a translation with preface etc.) by H. B. L. (Williams and Norgate, 1889) for most important aid, the nature of which will appear in the proper place. The legends connected with the plot have been recently discussed in a work with which I am not unacquainted, and to which I have gone upon occasion (*Mythology and Monuments*

of Ancient Athens, by Jane E. Harrison and Margaret De G. Verrall, Macmillan, 1890). For personal assistance I have to thank Miss Harrison and, as often before, Dr Jackson of Trinity College and Mr R. A. Neil of Pembroke College.

The chief interest of this volume will be found in the Introduction and Translation. The notes are for the most part traditional and as brief as I could make them. The places in which any noticeable interpretations have been proposed are so few, that I may as well collect them, for the convenience of the student, here instead of in an Index:—*vv.* 103—04, 323—29, 379, 404, 476 ff., 500, 517, 527, 554, 579—81, 602—06, 649, 702, 721, 755, 828, 916, 922, 929—30, 1095, 1106, 1117—18, 1130, 1171, 1211, 1235—36, 1246, 1251, 1264, 1266—81, 1295—1305, 1355, 1396, 1410, 1427, 1493, 1562.

With regard to the text it is traditional throughout. The MSS. are irregularly written, but most of the errors are trivial and have been corrected with certainty. It has been my intention to notice the MSS., wherever there appeared to be any actual or probable disagreement as to the proper reading, but otherwise not. There is scarcely a place in which the doubt is important. I have so far as possible excluded all critical marks from the text itself. In a book intended to serve as a basis for criticism it is better (as a reviewer of my *Agamemnon* observed) to mark all doubts in this way. But as the purpose of this book is purely literary, and it cannot be supposed that any editor would take it for his sole *apparatus criticus*, I have preferred to avoid a disfigurement, which, unless it is carried out more thoroughly than ever it has been yet, is really misleading. Conjectures of mine there are almost none. I have put *ἀκμάν* for *ἀλκάν* in *v.* 484, *ἄλλα...νόσῳ* for *ἀλλὰ...νοσῶ* in *v.* 755, *κάλως* for *καλῶς* in *v.* 1410, and have made suggestions upon *vv.* 1235 and 1424.

A. W. V.

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INTRODUCTION.

I. *Gods and Machines.*

A Woman. But now this fellow, this Euripides,
By representing deities in his plays,
Has brought the men to think they don't exist[1].

ARISTOPHANES.

He prayeth best, who loveth best
All things both great and small.

COLERIDGE.

AT the end of the prologue to the play before us, the god Hermes, by whom it is spoken, retires among the bay-trees in the precinct of Delphi, declaring his intention to 'see out' the events which Apollo has determined to accomplish in the course of the day. It is much to be wished, that we had been permitted to hear in an epilogue, instead of the vacuous revelations of the goddess Athena, the remarks of the divine Interpreter upon the events which he actually saw, and that we might have had the help of his critical sagacity in forming our own opinion. He went away doubtless a wiser and, one must suppose, a sadder god; and he must have carried impartiality almost to a fault if, with Paley, he could 'safely pronounce the *Ion* one of the most perfect of the Greek Tragedies'.

Indeed he would have been generally supported in a more strictly qualified judgment. Accident has given me lately the opportunity of hearing many remarks upon the *Ion*, more free

[1] *Thesm.* 450. νῦν δ' οὗτος, ἐν ταῖσιν τραγῳδίαις ποιῶν,
τοὺς ἄνδρας ἀναπέπεικεν οὐκ εἶναι θεούς.

than those which we are accustomed to print; and I find that, whether in print or in talk, the admiration, which the play must always excite, is almost always accompanied by emphatic reserves. 'A fine play,—but the story is disgusting.' 'A fine play,—but most of the characters are detestable'—'but without much serious interest'—'but much better in the earlier scenes'—'but weak at the end'—'but why wind up with a *deus ex machina*?'—'but Athena is really absurd!' Such is, I think, in brief the state of opinion.

Now it appears on consideration that of these objections, in all of which there is much apparent justice, the first three, to the incidents, the characters, and the tone of the poet, may be traced to a common source. The facts are revolting (strangely so, in the crudity of statement, for the artistic reserve of Athenian tragedy); and the characters, even that of Ion, are not by any means perfect or purely agreeable to contemplate. But the highest tragedy is composed of such facts and such characters. Why is it that in this case we do feel a certain resentment against the use of the common material? Is it not because, in the penetrating words of the third objection, the play is wanting, or supposed to be wanting, in 'serious interest'? No objection is made to the matter of the *Oedipus Tyrannus*, not, that is, by any one who has studied it, for it is constantly made in anticipation by those who have not. In the solemn and profound interest, which Sophocles feels and excites, all sense of disgust is merged. We feel that if the poet has taken a horrible subject, it is because he had an awful message to deliver; and we not only pardon but thank him. In the *Ion* we, speaking generally, feel nothing of the kind. We do not and cannot believe that Euripides really cared about his message, or had any message in particular. And why do we disbelieve in the sincerity of his interest? Because—I have heard and read this again and again—because, if he really cared about his story, if he regarded it as anything more than the pastime of an hour, to be forgotten when we leave the theatre, he never could have dismissed us with the miserable explanations of his *goddess in the machine*.

It is the truth. The close of the play is indeed so futile and disappointing as to cast back a shadow upon the whole. If the speech of Athena is really the Poet's last word, if we are to go

away content, taking her view of the facts for our own, then Euripides cannot be acquitted of trifling and paltering with everything that deserves respect, with love and hate, with God and man, with life and death: then indeed, for such a purpose and to such an end, he had no right to drag us through the windings of such a labyrinth : then indeed we must wonder how a writer capable of such unmeaning insults can ever have had any power upon the creed and convictions of his contemporaries and of the world.

Let us place the story before us :

The scene shows the court and altar before the temple of Apollo at Delphi. Hermes, as prologue, informs us that in Athens, many years before, Creusa, a daughter of the house of Erechtheus, the noblest house in Athens, was ravished by Apollo, gave birth in secret to a son (*Ion*), and left him in a cradle, with tokens upon him, at a certain cave. Thence, by Apollo's command, Hermes conveyed the cradle and child to the temple at Delphi and left it upon the steps. The prophetess of Apollo, the Pythia, found him and brought him up. He is now adult, and is still in the service of the temple. Creusa, the mother, has since married Xuthus. They have no children, and are coming to-day to consult Apollo on this matter. It is the intention of Apollo upon this opportunity to procure the restoration of Ion to Athens. As he does not wish to make public the true facts, he will, through the oracle, declare to Xuthus that Ion is Xuthus' son. In this belief Xuthus will take him to Athens, where the truth will be disclosed to Ion and Creusa only; and thus all objects will be attained.

Ion appears; and after a preliminary scene, which exhibits his simple piety and content, Creusa arrives, a little in advance of her husband. She lays before Ion, as the case of a pretended friend, the story of herself and Apollo. 'Her friend' wishes to ascertain whether the child is living or dead. Ion, shocked and incredulous, declares it impossible that the god should be consulted on such a matter at all.

Xuthus arrives and enters the temple to enquire of the oracle respecting the childlessness of himself and his wife. On coming out again he meets Ion at the door, and greets him as a son,

the oracle having 'given him, as the son of his body, the first person whom he should meet on departing'. Ion's astonishment is quickly overborne by the oracle's authority; and on enquiry, conducted between the father and son, it is found that there has been a passage in the life of Xuthus, which removes all ground for surprise. Ion, though wounded and mortified to know himself base-born, acquiesces; and Xuthus proposes to celebrate the occasion with a public feast to the Delphians, at which, to spare Creusa, Ion shall appear as his friend and intending visitor. Ion shall conduct the feast; while Xuthus himself repairs to Parnassus, where, from the probable circumstances of the birth, it is proper that a sacrifice should now be offered. Some female slaves of Creusa, who are present, are forbidden on pain of death to inform their mistress.

Up to this point, it will be seen, the action follows the anticipation of Hermes, and seems to have attained the 'divine' ends, when it is disconcerted very simply by the action of the slaves. Creusa arrives with an old man-slave, in whose charge she had been as a child. The others at once betray the secret of Xuthus. Creusa, in a scene of extraordinary power, flings away shame, for the sake of such revenge as she can have against the god, and shrieks the whole story of her wrong 'in the ears of Apollo', cursing and reviling him to his face. Her ancient guardian, who has already declared the 'discovery' of Ion to be a fraud pre-arranged by Xuthus, proposes to punish it by the murder of Ion. Creusa produces a precious and mysterious poison, an heir-loom in her family, which she carries on her person. The slave undertakes to put it in Ion's cup at the feast.

In the next scene the failure of the plot is announced and described. An ominous word, happening to fall at the right moment, warned Ion to spill, instead of drinking, the poisoned cup. Before a second cup could be presented, the poison was detected by the death of a dove which drank of it, the emissary put to the torture, and Creusa's guilt discovered. She has been condemned to death.

Creusa, closely pursued by Ion and the crowd, flies to the altar of Apollo before the temple, from which they hesitate to drag her away. Her fate however seems certain; but suddenly

the prophetess brings from the temple the cradle, in which Ion was found at the door, with the tokens in it, and bids him use them to find his mother. Creusa declares the cradle to be that of her child, and undergoes with success the test of describing, without seeing them, the tokens within. Ion flings himself into her arms, and a scene of rapture ensues.

This however is soon brought to an end, when Ion, who naturally supposes himself, as before, to be the son of Xuthus, is told by Creusa that his father was not Xuthus, and then that his real father was Apollo. From this point (*v.* 1485) we must look more closely. At the first moment Ion, relieved from the shock of finding himself, for the second time in the same day, stamped as a vulgar bastard, receives the astounding disclosure as 'welcome, if true'. But he never again refers to it as acceptable either to his faith or his feelings; and almost immediately (*v.* 1516) in a whispered dialogue of painful interest, urges Creusa to retract it and to admit that his father was a man. It is indeed manifest, that he could not, without contradiction to nature and his character, be made to accept the disclosures of Creusa, at all events under the circumstances, as either grateful to him or even credible. It is the least part of the evil that, accepting Creusa's story, he, with his delicate and religious mind, must see in himself the fruit of an outrage, which he had denounced with indignation, when he supposed himself unconnected with it. That might be met by rejecting the fatherhood of Apollo, of which no proof has been offered. But—and here is the thorn which cannot be escaped—part of Creusa's story, her own motherhood, has been *proved*, upon evidence furnished with Apollo's sanction; and the fact so proved seems utterly irreconcileable with what Apollo by the oracle had stated respecting Xuthus. Then—then—*the oracle, the oracle of Delphi, is false!* And if so, what is truth, what is proveable, what or who is believable or worth believing any longer at all? That is the appalling question which forces itself upon Ion, and which Euripides thus brings home to his audience by a story, which they knew to be only too probable. Ὁ θεὸς ἀληθὴς ἢ μάτην μαντεύεται;—this, and not any question purely personal, is the doubt, says Ion, which 'confounds my soul, as well it may'.

In the time of Euripides, and at Athens in particular, no question was more pressing. The Oracle of Delphi was the very corner-stone of the Olympian religion. Sophocles in the *Oedipus Tyrannus* (*v.* 892 ff.) puts the case clearly and truly. There, as in the *Ion*, grave doubts have been thrown on the truth of this all-important witness to revelation. "If this is to pass," say the Thebans frankly, "there will be an end of religion (ἔρρει τὰ θεῖα) altogether. No more pilgrimages for us! Why worship at all?" But in that play Sophocles, whose attitude is orthodox, like that of Aeschylus, though with a difference, signally justifies the suspected oracle; and religion stands firmer than ever. Let us see what Euripides does for it.

That Euripides, and those for whom he spoke, hated and despised the Olympian religion is written all over his work. Their hate was chiefly moral, their contempt chiefly intellectual. They detested the doctrine of the gods for its immorality; they scorned it as resting ultimately upon the imposture of prophecy and other fraud. Delphi was to them the main position of the enemy. To Apollo in particular Euripides seldom shows any mercy; to assail Apollo and the authority of Delphi is a motive constantly present with him, very strong in such works as the *Orestes* and the *Andromache*, dominant and absorbing in the *Ion*. The selection of this antagonist, partly due to his singular importance, is also explained by the special circumstances of the time. We have it on record[1], that the partiality of Delphi to Sparta in the Peloponnesian war greatly assisted the anti-religious movement in Athens, and destroyed among the Athenian party the credit of the oracle itself. To an Athenian free-thinker therefore Delphi was at once the mightiest and the most assailable of his enemies; and the point of the problem presented to Ion is that it raises, with all the poignancy of pathetic circumstance, an intellectual and moral question profoundly agitating then, and marking for us a critical point in the history of human thought.

Now let us consider for a moment what sort of answer, from the orthodox point of view, could be made. What would have been said at Delphi by the Delphian 'princes'? They certainly

[1] Plutarch, *Demosth.* 20.

could not have produced Athena, at least not before Athenians and in the end of the fifth century, though a century or so earlier they might perhaps have done so with success in Athens itself[1]. What answer then could they themselves have made? One only; the false declaration must be explained away. This art, with the auxiliary art of ambiguity, are necessary branches of the oracular profession, and were well understood at Delphi. The classic example is that of Croesus, who having ruined himself on the faith of an assurance, that, if he made a certain expedition, he would 'destroy a mighty army', was informed that the army, to which the prediction pointed, was that of Croesus himself. In the case of Ion escape was more difficult, since the god had certainly used, in speaking to Xuthus, the unlucky expression 'son by birth'. On the other hand, he had also said 'son given'; and nothing remained but to fix upon that and make the most of it. This is precisely what Creusa does (*v.* 1534). But the simple honesty of Ion rejects the quibble with scorn. With no more success does Creusa try to make out for the lie a motive, which though not respectable, is not altogether selfish (*v.* 1539). Ion is too sincere not to see that, since the problem is purely logical, the motive of the false statement is irrelevant. 'My question', he says, 'is too deep for such reply'. In utter perplexity he is about to give the oracle, by a direct enquiry from himself, a chance as it were of retracting, when—Athena appears above the roof.

Such being the knot to be solved, let us now consider the solution. To say that Athena cuts it, without untying, is to pay her an unmerited compliment. She does not touch the *nodus* at all. Whatever she said, how could she? This goddess, or this part of a goddess (for we seem not to be shown the whole of her, though we doubtless see all that there is), this divine πρόσωπον, heaved up by the machine, is herself a walking or rather a swinging fallacy, a personified *ignoratio elenchi*! A goddess of Olympus, and a goddess 'rising above' the Delphian temple, is to give bail for the Oracle of Delphi! And where then is the security for herself? As is the speaker, so is her speech. It ignores the question, and Ion bluntly tells her so. More than half of it is spurious legend, compli-

[1] Herod. I. 60.

mentary to Athens but nothing to the matter. In the other half she repeats, point for point and almost without change, the explanations which Creusa has already offered in vain, and which now fall the flatter after exposure. Her apology comes to this: 'Yes, the facts are precisely as you can hardly believe. You, Ion, are the son of Creusa and Phoebus, who is indeed the selfish, brutal being that, on that hypothesis, he has been freely called. (In fact it is because he is ashamed to show himself, that I am here). He did tell, and through his oracle, the lie in question; his motive, if that mattered, was no better, but a trifle worse, than Creusa has said; and he does propose to save his credit by the quirk which has been treated with such contempt. As to the question asked, whether then the Delphian oracle is worthy of credence or not, I do not choose to answer directly; but I leave you to suppose, if you please, that it is not. I have only to add, that (since Ion will grow up into an excellent father and hero of the Ionian race) all this is of no importance, and you may all go happily home, convinced that revelation is a fraud and faith a delusion. And of this there is no shadow of doubt, no possible, probable shadow of doubt,—for I am Pallas Athena!'

No wonder that she produces no effect! For she produces none. Creusa indeed is ready, as she was ready before, to recant everything, to forget everything, except that she has recovered her child. Her servants are still, as ever, the servile echo of her sentiments. But Ion? It was to re-assure Ion that Athena came. "Daughter of Zeus, not with disbelief shall we receive thy words. I believe that I am the son of Apollo and Creusa. *That was not incredible before.*" Such is his reply, his first and only word; neither Creusa nor the goddess can bring him to speak again. His silence is indeed so strange, so incomprehensible, if we suppose that the story is really coming to a triumphant conclusion upon the faith of Athena's message, that in modern editions two speeches are actually taken from Creusa to put in his mouth[1]. Better proof we could not have, how impossible it is to reconcile his attitude with the supposition that his difficulties have been cleared away.

And we, the readers, what do we think? The more atten-

[1] *vv.* 1617—18.

tively the close of the play is read, the more clearly we shall see that, after the epilogue as before, we are left with a question which, unless it is answered in the play, is not answered at all; that the goddess is no more, and is not offered for anything more, than a convenient piece of machinery, from behind which the author says to the audience, "I have shown you a story sad and obscure, composed of incidents which, whether or not they happened long ago, might certainly happen to-day. Upon the facts of the case, and upon the grave questions which arise out of it, you have no doubt formed an opinion; many of you, I doubt not, have read my tale or heard it recited already; or you will form an opinion after reading and reflexion. And— I congratulate you on all the glories of Athens."

There is another indication that the epilogue is not given us by Euripides for his real exposition. The epilogue (and the prologue) are full of miracle and miraculous antiquity. The drama proper contains nothing plainly miraculous at all, and is 'modern', not in details indeed but in its whole spirit and colour. Certainly the Athenian dramatists were not careful of anachronism; but there are limits to license. The *Eumenides* of Aeschylus, for example, is of course full of matter not strictly consistent with the age supposed; but nevertheless the general tone is suitable enough to a time when Athena and Apollo walked among men and pleaded before the judges of Athens. The tone of the *Ion* is that of the age after Pericles. Nor was Euripides indifferent to the 'modern' character of his play; as we may see by this. The miraculous elements in the story are grouped with the name of Erichthonius. In the most prevalent genealogy Creusa was but three generations from Erichthonius himself. But Euripides at starting, and everywhere, implies a long pedigree between them[1]. In one respect (we may observe in passing) the commentaries have put into the story a characteristic rather too modern. The prophetess of the play is sometimes described as old and venerable. There is no internal evidence for this, and the external evidence is against it. The *Pythia* of early times was always young[2]. For the avoiding of scandals, the practice grew up of appointing an old woman, who

[1] *vv.* 20, 722, 1000, etc.

[2] See the article on *Oraculum* mentioned in the preface.

played the part of a girl and was so dressed, the *γραῦς ἀντίπαις* of the prologue to the *Eumenides*. Aeschylus by an 'anachronism' sanctions this practice. But it was not fully established even in his time or till long after; for the final adoption of it is attributed to a scandal two centuries later than Euripides. In times when there was a royal house of Erechtheidae in Athens, there was also a young not an old Pythia in Delphi. In the absence therefore of any intimation to the contrary, we should assume that the facts are in keeping.

Since then Euripides has left us with a question, and a self-refuted answer to it, which in effect refers us to the play and to ourselves; let us proceed as we are directed, and construct from the play that authentic epilogue which Euripides holds in his hand. Let us suppose that the jubilant Creusa and the unsatisfied Ion have departed with their attendants, the crowd is dispersed, and Athena risen above or withdrawn below, as we prefer to think. The sun is behind the mountains; and the conclave of Delphi, the priests, sacrificers, judges, the *proxeni* or entertainers of pilgrims, and the rest[1], are gathered round the great altar in the evening light, eagerly conversing over the events of the day. The prophetess with some women is sitting apart.

Suddenly from the portico behind them proceeds a solemn voice, which says, *It was not well done!*; and a man advances towards the startled assembly, followed by a large party from the colonnades and gardens around. 'May we ask, friend' says one of the principal ministers, a *proxenus*, 'the reason of this intrusion?'

'Respected Delphian', answers the spokesman, 'we are Athenians in attendance upon Xuthus. He has returned from Parnassus, where most of us were with him; but I and one or two more have been here throughout. Our companions found us in your precinct, in converse, as you will not be surprised to learn, with Hermes. The Son of Maia, I grieve to say, was in no good humour. It seems that the day has gone not quite as Apollo had led him to expect. He betrayed his expectations this morning in a soliloquy which may, he fears, have been overheard; "and then", said he, "I shall be ridiculous. I shall complain at the temple. Or rather", and here I thought he looked malicious,

[1] *vv.* 94, 414, 1219, etc.

"you shall carry my complaint. Go to the fore-court; you will find them all there; and tell them from me, that *it was not kindly done*". I hope that, having obeyed the god, we have your pardon'.

The Proxenus (after a pause). Well, Athenian, you have delivered the message,...two messages. We will offer to the Son of Maia such explanations and sheep as may content him. It only remains that we bid you good-bye, and congratulate you on the excellent effect, which must be produced in Athens by the relation of to-day's proceedings. Our heart yearns for the city of Athena, so distracted in these latter days by the deceits of the unbeliever. But after this story—

Athenian. Indeed I hope so, I think so. Yes?...'House of Erechtheus, sons of Earth, long-lost heir, Daughter of Zeus, aegis, Gorgon, eternal olive, Ionian stock, imperial race, Geleontes, Hopletes, Argades'...Yes? The story must be most advantageous to religion and to Delphi,...entirely satisfactory...to a certain portion of the audience.

Prox. And the rest?

Ath. Ah, noble Delphian, the rest! They are the men who read, who read, a dangerous thing for some of us! The *Epsilon*, of which your temple preserves a specimen, is now, you know, a drug in the market; and even ΓΝΩΘΙ ΣΕΑΥΤΟΝ and ΜΗΔΕΝ ΑΓΑΝ, excellent as mottoes, are, as literature, insufficient for the demand. (*Several Delphians put their hands to their swords.*)

Prox. Sir, if this affront—

Ath. Most respected, you mistake the matter. Violence to us (we are many and citizens of Athens) is as needless as undeserved. You have but to dismiss us and we go. Only for your own sakes do not assume that this story, from which you hope so much, will pass in Athens uncriticized, or that every one there, women and men, will be of Creusa's opinion, rather than of Ion's. (*A pause.*) Shall we go then, shall we relate the affair as it stands, and add only this, that we asked you, as we most humbly ask, for a little enlightenment, and that you sent us away? (*Murmurs. The chief personages confer aside.*)

The Prophetess. Let him go.

Prox. I think not.

The Proph. Let him go!

The Priest of Zeus. Surely not. (*To the Athenians*) My sons, you also mistake. Delphi is open; let us hear your difficulty.

Ath. Then, reverend father, it is this. For us, young men of Athens, who are accustomed to our stiff jurisprudence and patient courts of law, the methods of inspiration (with all respect to your white hair) are a little quick. We know that Apollo acquired the oracle from Themis, but the institutions of the foundress seem to be fallen into contempt. In Athens for instance, an instance merely, we could not hunt a woman to death, for a crime attempted only, without placing her before her judges. (*The Priest makes a deprecating gesture.*) The spirit of litigation, you will confess and deplore it, has penetrated our whole minds.

When therefore this story, or rather (and here is the point) these two stories respecting the birth of Ion come to be repeated among us, there will be, I assure you, advocates for both; our party here present is not unanimous; and it will be thought proper to hear both sides. Will you kindly hear now through me the defenders of your first, your discredited story, and graciously remember, if I should offend, that I am but giving you a faithful representation of my sceptical clients?

Priest. Continue.

Ath. We say then, prophetess and ministers, that within a few hours you have put forth three statements concerning the parentage of this boy. You have declared, by your oracle, that he is the son of Xuthus. You have since affirmed him, through the Pythia though not by the oracle, to be the son of Creusa, and through One whom we would rather not name (but Her evidence is at any rate yours), to be the son of Apollo. One of these statements at least is untrue. You say that it is the statement made 'by inspiration'. We note the admission for what it may be worth. And *we* say, more tender of your god than you, that the first statement, the inspired statement, is *true*; that you know it to be true, and could prove it, prophetess and ministers, if you chose; that you made it, to be just to you, partly because it was true, and partly for other motives, not right, but not unkind. We say—(*Murmurs and exclamations.*)

Priest. But, Athenian,—

Ath. One moment!

Another Athenian. Go on, Cephisophon!

Several Athenians. Yes, yes!

Proxenus. Cephisophon? The actor?

Priest. And poet.

Ceph. And friend of *the* poet.

Prox. Go on.

Ceph. Between two contradictory statements, made by the same deponent, probabilities must decide.—Which is the likelier? Which is confirmed by other testimony? Which (supposing it untrue) had the witness the less temptation to make? Let us put together all we know from you, from Xuthus, and otherwise, of your original story; and let us see how it looks[1].

Some fifteen or sixteen years ago, there was held in Delphi, and on yonder mountain, one of those nocturnal rites, which to the profit of your city and the edification of the world, are celebrated, one year out of two, in honour of your Bacchus or Bromius. To this feast, among the pious and the...adventurous, came an ardent young man from Phthia. He was entertained, as we know, by one of yourselves, one of your official *proxeni*. I think, Sir (*to the Proxenus*), but it is no matter, that you were the man.

Prox. Go on, sir infidel! I know your name.

Ceph. I shall find one for you! (*continuing*) This official then received young Xuthus, feasted him liberally, and introduced to him some women—Or (*to the Proxenus*) shall I say *procured*...?

Prox. Cephisophon!

Ceph. Pandarus! (*Outcries.*)

Priest. Peace, peace! (*Silence*) Athenian, is it part of your stiff jurisprudence to butt at the patient court?

Ceph. Pardon! I will be careful. (*continuing*) This intoxicated...no, I mean, this initiated youth was duly introduced to some of your Delphian women, who were to spend a religious night upon Parnassus. (*He looks doubtfully at the Priest.*)

Priest. Proceed, Sir.

Ceph. In due time took place another ceremony, also held, I fear, with less pomp and edification but perhaps not less

[1] *vv.* 517 ff., 714 ff., prologue, etc.

regularity, in the alternate years. *(A pause.)* Whatever may have been the position of the mother at the time of the initiation —we find her first, remember, in an official house,—at the time of the birth she was connected very closely with the intimate service of your temple. *(A laugh.)*

Priest. Hush!

Ceph. You laugh! Who found the child? *(A silence.)*

The Prophetess. I did.

Ceph. Where?

Proph. On the temple-steps.

Ceph, When? *(A silence.)* At what hour? I understood from Hermes[1], or at any rate I have heard, that—

Proph. At sunrise; when I entered the temple.

Ceph. Ah! Now at Athens, men of Delphi, it will certainly be asked, how often such a thing has occurred, and how many women of your town can or could possibly obtain access, *during the night*, to this walled precinct, this fortress as in fact it is, full of jealously guarded treasure; and how—

Cries. Hermes! Athena! Pallas! Hermes!

Ceph. Oh yes! We know that *here* you can bring all Olympus to say that it was not by the mother that the child was laid at the temple; that it was brought from Athens through the air[2]! But for the moment, remember, you are supposed to be arguing before judges of Athens. Did you note what the lady Creusa said about the difficulty of proving in such a court the alleged fatherhood of Apollo[3]? At any rate I can tell you that Pallas Athena knows Athens and her own dignity far too well to appear for examination in an Athenian dicastery. If it were the Areopagus even! But happily there is no murder in the case, and this modern procedure is so scrupulous! As for Hermes, why, he 'knows Athens' too, as Apollo remarked to him[4]; and besides he is vexed, as I said before, and vowed he would have no more to do with the matter. So that unless you can find some other and...different witness, I fear there will be a suspicion, that it must have been the mother who did it after all. The prophetess thought so, I am sure, when she found the child[5]. Did you not?

[1] See the prologue.
[2] *v.* 36, *v.* 1599; but see *vv.* 1453—56.
[3] *v.* 1541.
[4] *v.* 30.
[5] *v.* 44.

Proph. Yes.

Ceph. That it was a woman of Delphi?

Proph. That it was a woman of Delphi.

Ceph. And never doubted it till to-day?

Proph. And never doubted it...

Ceph. (*continuing hastily*). Then what happens? No questions asked; no search for the parents; the child is accepted and brought up in the temple. Is that...usual? Well, the time goes by. Xuthus, the father of the boy, whose relationship to him (we shall say and, until the re-appearance of Hermes, Athens as a jury will believe) was necessarily known to *one* person among you, a person not far from the tripod,—Xuthus, I say, went to the wars, won fame and fortune there, and married a lady of princely rank in Athens[1]. All this, being notorious, you knew—it is your business to know all that you can,—and *one* in particular knew. Time went on, and they had no child. At last you learnt, some of you learnt, and *one* in particular learnt with a strange mixture of joy and misery, that they were about to consult you on their distress. I say you learnt this before their arrival, for they knew it at the oracle of Trophonius, where Xuthus first enquired, and Trophonius gave to him a hint of what Apollo's answer would be[2]. Now we cannot suppose that Apollo would be more communicative to Trophonius and his people than to you. Xuthus and Creusa then were coming. The infant of Xuthus was grown to man, reared in comfort, in splendour even, and advanced to a place of trust[3]—by the same interest which preserved him at first. He had been reared—Ah, men and women, let us be friends!—in those good lessons, which you can truly teach, and could teach (we think, but let us not quarrel) as well or better if you were of one mind with us. He was fit for the high fortune of his father; he had a right to it even, in a certain sense; and it was resolved that he should have it. The oracle declared to Xuthus—and that time, if ever, it was something divine which spoke in the prophetess—the oracle declared, with absolute truth in letter and spirit, that *his own son should be given him*, and the person designed by the oracle was Ion.

[1] See the prologue, etc. [2] *vv.* 300, 407. [3] *v.* 54, 326.

How can you, or how can we, go back from this story now, consistent, probable, confirmed to common sense by circumstance and testimony, and in religion by the highest sanction known? Or if it is to be a question not of truth but expediency, then surely it is better that you should acknowledge an error in yourselves, than that you should have to defend the oracle by the subterfuges we have heard. And consider this, for you are not without hearts: you have laid it down[1], as a condition of the happiness which, upon the strength of your second story, you have promised to this unhappy family, that Xuthus should be kept in ignorance. Cannot you learn better from the almost fatal failure of Xuthus himself? You know that your dishonest condition is also impossible; that shortly, tomorrow, perhaps to-night, love or malice will carry the matter, no secret even now, and husband and wife will know that you have paltered with one, if not with both, and they under your guidance have tried to deceive each other. Have mercy upon them! Take back your retractation quickly, or there may well be murder yet! Truly, if you do, the lady Creusa is likely to break her heart. But neither can she be spared, if you do not. She also will see after the first rapture, or will be made to see, that her supposed possession has no warranty worth trust. Such are the goods of deceit! Give us then, give us the best bad chance, and your own truth again to begin with! (*A pause.*)

Prophetess. If indeed it were best for—

Priest. Athenian, this is all impious folly! In the first place, the young man has been *proved* the son of your lady, 'proved' after the fashion of your own human courts, as you very well know: and your 'judges' would laugh at us for our pains, if for our own or any interest we could be tempted to deny it. But further, your tender argument for the truth of the god, as you please to call it, comes to this—that we, who dictate the answers of the prophetess, did on this occasion dictate a truth. A noble defence! We know that such things are said of us by you and your like, and we scorn them. You have professed to meet us frankly and friendly. Take then a frank and friendly answer. As the god is true, that which the prophetess said to Xuthus, not one of us put in her mouth.

[1] *v.* 1601.

Ceph. (*looking at the prophetess*). Quite possible. She may have known the father herself. (*starting and then controlling himself*) I could believe you!

Proxenus. But you do not believe us; for you sneer. Explain then, pray, if the oracular answer was a plot in favour of Ion, why did we not say simply that Ion was the son? Why did we risk everything by directing Xuthus to 'the first he should meet on leaving the temple'? How could we know who this would be, or bring Ion at the right moment to the door? The words of the oracle were not only true, substantially true, as the blessed Athena showed, but bear on the face of them the stamp of a miraculous revelation!

Ceph. Ha! A miracle, a revelation! (*approaching the Proxenus*) The next man you hit will be Cephisophon! (*He strikes him a light blow, and parries that which the Delphian returns*) A prophecy!

Several Delphians. Sacrilege!

Ceph. A prophecy! (*A laugh here and there.*) How could I know whom you would next hit? Because I knew who would next hit you. How could your conclave, sitting in the mid sanctuary, know that Ion would be at the door? Because you could detain the enquirer, and did, till Ion was at the door. He was your own door-keeper[1]; his business on a day of consultation was to be about the entrance. He was not obliged to be there always, it is true; and it chanced that his duty took him away just after Xuthus had entered[2]. What followed? That as long as Ion was absent, Xuthus remained with you; and that at the first moment when Ion came back, and his voice was heard in conversation outside, Xuthus 'was sped' (quoth the handmaidens) from the interview to meet his son. You must have been glad when it was over, for the accidental absence was awkward, and the interview had to be made as long as it well could be[3]. (*Muttering.*)

Besides you took another precaution. The youth's name was, had always been, Ion. How do I know that? From Hermes[4], that is, from my mother-wit, as the slave did[5]. You

[1] *vv.* 219, 414. [2] *v.* 434. [3] *vv.* 510—516, *v.* 787.

[4] *v.* 81, where the addition of θεῶν implies that *mortals* had used the name before.

[5] *v.* 830.

had put in your oracle one of your favourite mystic puns, connecting the person designated with this name[1]. So that if by extraordinary ill-luck you had not pitched Xuthus straight upon his son, you would have fallen back on the 'substantial truth', that no one but Ion was called Ion! (*Laughter and indignation.*)

In this way you also secured a minor but not undesirable object, that his name should not be changed. You knew that Xuthus—even if you gave no hint; we do not know all that passed—would look in the oracle for a name. We all consult the seer on these occasions; the women will have it. And looking he could not miss. The reason why the child was called *Ion*, you need not ask; for though I can guess, I shall not tell you. (*Exclamations.*)

And do not, I advise you, ask me for proof that voices at the temple-door are audible within[2]. You know they are; and you may get more proof than you want. A miracle! Such miracles are the whole of your trump—I mean, your mystery. It is thus that you play with the hearts of men. You find out (it is not hard) what is the thing for which your petitioner sighs; and you offer it to him with just some such simple hocus-pocus as, aided by his own eagerness, will make him take the boon for divine. You impose on no man, except (but the exception is sufficient) in his own case. Xuthus would have kissed your hands for joy. But the slaves of Creusa? Their wishes were against you, and they suspected fraud on the spot[3]. Would any one of them have been so scrupulous, if you had offered to reveal that she was a born Athenian? A miracle! Gods in heaven! (*Angry outcries on all sides.*)

Proxenus. Enough, Cephisophon of Athens! You can now have no insult left. Go, go all of you; and lay your case before any dicastery from *Alpha* to *Iota.* See how the lady Creusa will answer you, and what will be said when her proofs are produced! (*They prepare to go.*) She has the tokens, and it is where they are that this 'suit' must be heard.

[1] *v.* 831: *ὅστις συναντήσει σοι ἰὼν* (Ἴων) *ἰόντι* were the terms in full. Plainly this may be rendered, if convenient, 'whoever, being Ion, shall meet' etc.

[2] From the door to the Adytum seems to have been about 100 ft.

[3] *v.* 685, *v.* 692.

Ceph. (*going*). Oh, the tokens! We shall see. There is nothing in that. (*Laughter.*)

Priest (*laughing*). Man alive! You are a miracle yourself, a miracle of presumption! (*Many of the Athenians applaud.*) If it were not so late in the day, it would be amusing to know—

Prophetess (*to him aside*). Ah, let him go!

Ceph. To see my case! No, thank you!

Priest. You need not fear, Sir. No advocate will appear for us.

Ceph. I have no fear, no care, except for the truth. There is nothing in the tokens. What we shall say is this:—

When Ion was given to Xuthus, you supposed and expected that the husband would keep his secret. If he could not (as it proved), then you trusted that the wife would accept the fact and submit. Unluckily for your game, one of your human draughts-men would not be played. The unhappy lady came here charged to breaking with a passionate sorrow and hope, which then you did not know. In her agony she betrayed herself to others and to you, actually shrieking into the shrine (where some of you sit[1]) the story of her wrong[2]. (I said you should hear again from the door.) Evil advisers seized the moment, and hurried her into a crime, which accident detected before the accomplishment. Your full-fed fanatical rabble, led by the young man, whose honest head had been a little turned by the superstitious extravagance which you teach for law[3], and whose anger on his own account was natural enough, rushed in a body to your magistrates. What you, the judges, would have done, if free, I do not know. A minority actually voted for mercy[4]. But in fact you merely registered the sentence of your sacred and rascally populace. (*The Priest smiles in spite of himself.*)

What could you do? You bethought yourselves of the secret you had discovered, of the outrage and the lost child. Could anything be made of that?

Creusa fled—here, to your own altar, pursued by Ion and the mob. They hesitated; but it was plain that they would not hesitate long. Ion was haranguing (not without force) against

[1] *v.* 414. [2] *v.* 911.
[3] *vv.* 1220—25. [4] *v.* 1223, *v.* 1251.

the abuses of the sanctuary. You were in a fearful extremity. You saw your altar about to be defiled with an act which no one out of Delphi would distinguish from murder[1]. Such things have happened before; I need not tell you the story of Neoptolemus[2]. You foresaw the horror, perhaps the vengeance of Athens and Hellas. You saw—I really beg your pardon; you are not fiends!—you saw a woman about to suffer a fate too horrible for any desert, and hideously disproportionate with hers; and you saw an innocent lad, your pupil and favourite, about to load himself with a life-long danger, a life-long remorse[3].

What could you do? What spell could you cast over your wolves broke loose, or what fence put round the victim? What, but the inviolable sanctity of *a mother*? *That* even fanaticism might respect. But how were you to deceive? You had forestalled your credit by telling the truth. Your fiction could only pass, if it seemed to be proved against you. There was nothing for it but the basket-trick,—the cradle, an old device, not certain by any means, but worth trying in such a strait. You made up your bundle according to the disclosures of Creusa, and the prophetess brought it out.

There is nothing whatever in the tokens.

Proxenus. A very pretty story, and I hope your men of law will like it! You are out of your senses! (*General applause.*) How, in the whole time between the detection of the assassin and the production of 'our' evidence, could we possibly make these preparations? Where should we find an old cradle, fifteen years old,—

Ceph. (*looking at the prophetess.*) Ah, where indeed?

Proxenus. Silence! It is my turn. Where should we find *the* cradle, which Creusa was to recognize as that in which her infant had been exposed, on the Acropolis of Athens, fifteen years before? 'The disclosures of Creusa'! Supposing that we knew them, what where they? I have heard, we have all heard by this time, of her behaviour, and the reproaches, retracted since and outrageous then, which she dared to fling in the face of the paternal and provident god. She said, I believe, that she

[1] *vv.* 1259—60, *vv.* 1310—11. [2] Eur. *Androm.* 1085.
[3] *vv.* 1327—35.

had exposed Apollo's child, with tokens upon it, in the hope that it might be saved and that she might find it again. But she did not, I feel sure, give the least hint what the tokens were[1], as we could easily prove by the evidence of her slaves. Even if (I take the words out of your mouth) somebody from within was attracted by her outcry, and picked up, at this useful door, while she and her villainous old guardian remained near it, some fragments of their talk about the exposure of the child, even then, I say, it is certain, and they would tell us, that they did not go into details[2].

I will grant you—I wish for every one's sake that this folly should go no further, and I beg you to follow me and see where you are—I will grant you the utmost that reason will allow. We knew in the temple, we could not help it, that Creusa had exposed a babe, with its baby-things upon it. We could assume, as of course, that one of these things would be the baby-necklace: all children wear one, and many a child has been recognized by it before now—the common story. It would be wrapped, for recognition, in some ornamented wrapping; I give you that; and (here I go rather far) we might guess, knowing that the mother was very young[3], that she could use such wrapping as she had[4], and one which she would be sure of knowing again, a shawl of her own work. We might possibly guess (and here I go very far indeed) that, foreseeing the too probable chance of the poor child's death, she could put...a wreath on it[5]. We have all.. seen such. And I think these admissions are ample. (*Murmurs of assent.*)

Now then, my legal brother, for an experiment! Go to one of your forensic friends, and ask him, upon these *data*, to procure the evidence; the necklace, of the exact pattern, out of the thousand oddities which mothers invent for the express purpose of distinction; the shawl, with the very device which the girl had woven upon it; the wreath, of the particular leaf. Give him a year, and see what you get! (*Applause, and then a silence.*) Answer, Cephisophon, how could we know these things?

Ceph. How could you know them? By divination.

Proxenus. By...?

[1] *v.* 918. [2] *v.* 955. [3] *vv.* 887 ff. [4] *v.* 26, *v.* 1489. [5] *v.* 18, *v.* 27.

Ceph. By divination; from the oracle! (*Amazement*).

Priest. Athenian, be serious! This is no jest!

Ceph. 'Be serious!' You tax my patience;—

Priest. A poor revenue!

Ceph. 'No jest!' Are you serious yourself? You have forgotten, it seems, that it is you, and not I, whose case presumes that the god lied, or quibbled, and may be supposed an impostor. I am for the god against you! I can still assume, what you, his ministers, apparently cannot imagine, that the god might have some little knowledge above the common. What do you mean? You profess to be in communication with an all-seeing deity; you offer to reveal from Him (for a consideration) the secrets of every man's business and bosom, of the unknown future, of the unseen world. And then, when I humbly suppose, that in a crisis of your own affairs, and His, you might seek or be called to the tripod, and might learn there, about a fact which none should know better than He, a little more than (as you have said) we could all guess, and just enough to save His altar from pollution—when I suppose this, you tell me to be serious! No, no; you must choose between your oracle and your proofs! (*A pause. One or two Athenians laugh gently.*)

Priest. Well, Athenian, we do not seem likely to understand one another; and the evening wears. Farewell, and do as you please.

Ceph. Farewell then!—One thing more. The cradle, I see, lies still by the altar. May I look at the tokens? (*He goes to the cradle and looks in*).

Priest. They are gone, as we told you. The mother has them. Do you think she would leave behind the proofs of her son's identity? You had best take the cradle too.

Ceph. Thanks. And the wreath of olive? For I see that is still inside.

Priest. Then take it certainly.

Ceph. (*with the wreath in his hand*). She cannot care for it much; and I am not surprised. For between ourselves, I do not think she expected to find it.

Proxenus. How can you say so? She was asked what was in the cradle, and said at once, 'Three things, a necklace, a shawl, and a wreath.'

Ceph. Did she? Then I was mistaken.

Prox. Did she not?

Ceph. Well, no. She described the shawl, and that was produced; she described the necklace, and that was produced. Then Ion said, 'There is *one thing more*'. And she said, there might be a wreath[1].

Prox. Well, it is the same thing.

Ceph. Perhaps. Well, I will take it. Though it cannot last long, I fear, having been plucked fifteen years ago, laid in a cavern, carried fifty miles through the air in a few hours, and left ever since in some dark corner known only to the prophetess[2]—Why, Apollo save us! *It is perfectly green!* (*Sensation.*)

Priest. Let me look. The light is not good. (*Cephisophon hands it.*)

Proxenus. Of course it is green. It is sacred olive, gathered by Creusa at her home on your Acropolis, close to the cave.

Ceph. Of course. I, *or any one*, might have known that. But why should it be green?

Prox. Really this is not decent! You, an Athenian, do not know, and did not hear Creusa say[3], that 'it must be *green*'—

Ceph. 'If it still existed'—

Prox. Precisely; 'having once grown on that sacred tree.'

Another Athenian. Why, Cephisophon, every one knows that!

Ceph. An old wives' fable, Anytus, learnt by the poor girl from the servants (such as her tutor, whom they have tortured to death) and revived with the other memories. (*Angry murmurs among the Athenians.*)

Anytus. Come, come, Cephisophon; this is going too far! Remember that there is such a thing as an impeachment for impiety.

Ceph. You shall impeach me, Anytus, and with my own assistance. (*to the Priest*) Well, as it is miraculous, I will certainly take it.

Priest (*giving it*). Here it is.

Ceph. Indeed it is not. The *miraculous* wreath was taken

[1] *v.* 1432. [2] *v.* 1361. [3] *v.* 1435.

away with the rest by Creusa; I picked these two twigs of olive myself in the precinct just before we came, and tied them together as you see. Several of my friends here can witness to the fact,—and so will Hermes, if you can find him. I have had the thing on my arm all the time, and slipped it from under the robe (a convenient place), when I put my hand into the cradle. However 'it is the same thing'. Take it, Anytus (*throwing it*); you may want it for the impeachment. (*Silence*) Well? (*Silence*).

The Prophetess (*aside to the Priest*). Oh, send him away! (*Cephisophon looks at her with compassion and shrugs his shoulders.*)

Priest (*to her*). Why? Absurd! Not at this moment certainly. (*to him*) Well, Sir wizard, your trick has come off. We will, if you please, dismiss the wreath. But—(*Cephisophon goes towards the cradle*).

Several voices. No, no, no!

Priest (*turning upon them*). Fools!

Ceph. Quite so. (*to the others*) Why, if I had the shawl and the necklace about me, what could I make of that? I was only going to pick up one of those woollen bands, in which the cradle was wrapped[1]. (*to the Priest*) I will ask you to give it me. (*The Priest takes one and looks at it a moment. He offers it to Cephisophon. As they hold it between them, their eyes meet.*)

Priest (*low and gravely*). This is...quite fresh...too[2]. (*He lets the band fall.*)

Ceph. (*dropping it*). Yes. (*Sensation. The Priest stoops down and examines the cradle closely. He takes it up, passes his hand over it, and sets it down again. He looks at Cephisophon. Dead silence.*)

Ceph. And there is not on the osier-work of this cradle, which has been laid away fifteen years in these woollen bands, the slightest stain of mould to show where the bands went, nor any mark of contact on the bands[3].

Priest. No. (*Silence*). I do not understand it. (*pauses; then suddenly puts his right hand on the altar*) Athenian, I swear to you by this altar and my right hand, that if there is any trick in this, I know nothing of it.

Ceph. (*grasping the hand*). It will be the better for us! (*The Priest goes back and sits watching under the portico.*)

[1] *v.* 1338. [2] *vv.* 1389—94. [3] *v.* 1393.

Proxenus. It is quite simple :—

Ceph. Will you swear?

Proxenus. Certainly...(*Cephisophon grasps his left hand, which he is extending to the altar*)...not; when you demand it! The matter is quite simple. It was noticed and explained by Ion at the time. In the ordinary course no doubt there would have been stains. But that only shows the care of the god for this precious deposit. It is marvellous, another proof!

Voices (*in various tones*). Convincing...wonderful...strange... ...absurd...miraculous!

Ceph. Oh miraculous!

Prox. But I see no use in going on with this any longer ;—

Ceph. Nor I. The utter want of any reasonable explanation, why these proofs of the boy's birth were concealed all these years and produced at that particular moment, why they were concealed this very morning, when you were revealing him to his father—a difficulty which staggered even Ion in his excitement[1]—would alone prove that there *is* fraud somewhere, even if we cannot explain all. 'The will of the god' will not be answer enough for us!

Voices. Blasphemer! Atheist! Dog!

Ceph. Why, the very creature you put up to speak for Pallas—(*Cries of rage: several swords are drawn.*)

Priest (*from the portico, rising*). Silence!—The precinct and treasuries are full of extra-guards to-night, because of the day's uproar[2]. If any one offers violence to our friends from Athens, he shall be arrested for sacrilege. (*He sits again. The tumult subsides in murmurs.*)

Ceph. (*continuing*). The voice in your puppet, I say, itself declared, what the facts cry louder, that the motive of the trick was not to prove the parentage of the boy, who is truly Xuthus' son; but simply to prevent the murder of Creusa. *Apollo saved you by—machinations,* shall I say? Or *machinery*[3]? Oh, you are cunning, you Delphians, in words! So are some of us at Athens.

Proxenus (*furious*). Ah! You, who hear everything so exactly, did you hear this? Did you hear the prophetess say—

[1] *vv.* 1340—1349. [2] Eur. *Androm.* 1098.
[3] *v.* 1565 μηχαναῖς ἐρρύσατο.

you, who pretend to believe that she arranged and brought out the tokens as forged proof that Ion was son to Creusa—did you hear her say to Ion at the last moment before she went, that he should seek his mother '*first* among the women *of Delphi*'[1]? Did you see her come back to say that? And will you tell us why, if she meant him to find his mother then and there in Creusa, she did her best to put him on another track? Why? Why?

Ceph. (*furious*). Ah! I will tell you why!—(*The prophetess, who has come close to him in the dim light, touches his arm. He turns towards her. She is almost fainting, and moves her hands. The rest do not see what passes. She sinks on the ground behind him.*)

Ceph. (*turning again, with a feigned laugh*). No, I cannot tell you why. (*Mocking laughter.*) Or yes, I will: (*speaking slowly, without looking round*) it was for love of Ion! She had been ever a mother to him in name, and in love, and her parting kiss was *even as a mother's kiss*[2]. He was brought up at her knee; she nursed him from infancy, though he never *knew* the breast[3]. How could she be pleased to give him...... away, to a new mother, although, for his own sake and to keep his hands from blood, it had to be, although *it was the will of heaven*? Could she gladly see him go from this place, which he knew and loved, to a jealous city, where (for this story of his birth will never, never pass) he will have all the miseries which he foresaw[4], and many others, more bitter than she can imagine? (*A pause*) Men, women, why should he not come back? His mother is, she must be, among you in Delphi. Find her; cry for her; tell her to forget herself and her shame, and speak, for the sake of Ion! (*He moves aside. The prophetess has risen to her feet. She raises her hand, points to the cradle, and faints. The women bear them away.*)

Ceph. (*aside*) The gods forgive me!

Proxenus. What is the meaning of this ... mummery? Would you drive us all mad with your stage-tricks? This will not serve, Sir actor, and you shall twist and shirk no longer. Answer me plainly. Will you dare to dispute, before us and

[1] *v.* 1364. [2] *vv.* 308—321, 1275—78, 1320—1368 and *passim.* [3] *v.* 319. [4] *v.* 585 ff.

elsewhere, that the necklace and woven work of Creusa were found in the cradle exactly as she described them, and that for any one not an idiot that proof is decisive? How could we know that the pattern of her shawl was a Gorgon and a fringe of snakes?

Ceph. The *aegis* pattern! The commonest thing in Athens! That was your one bit of luck. Ion said as much[1].

Prox. Nonsense! Face me. How could we *know* that Creusa had worked on her shawl a Gorgon and a fringe of snakes? Leave off wriggling and answer that.

Ceph. She never said that she had.

Prox. Man! How dare you—

Ceph. She said, she was very careful to say (evidently because it crossed her mind that 'the pattern' might not be easily recognized), that the thing was 'a sampler'[2], a bit of blundering prentice-work[3] (*Angry laughter*); that it was 'not finished' (*More laughter*), but that the centre-piece, if her skill had been equal to her intention, had the outline of a Gorgon, and the loose ends of the stuff were like a fringe of snakes. (*Wild laughter.*) Ion saw her hesitation, and thought she was trying to cheat him[4]. ('*Oh!*') I will tell you another thing, if you like. The pattern was not Athenian, but Delphian; and the person who put, or rather *left*, that shawl in the cradle (it was the baby-shawl of Ion right enough, and the work of his true mother) did so hoping against hope that Creusa, who as a fact did not recognize it[5], would have actually disowned it. (*Stupor.*)

Proxenus. Hermes help us! I wish it was lighter. There is a figure on the wall there, of Pallas with her *aegis*[6]. I should have liked to hear you maintain, in the presence of your countrymen, that we do not know a Gorgon when we see it.

Ceph. You are all against me! You would see nothing, any more than Ion and Creusa did then. Every one was crazed with excitement. Why it passed for a proof, that she recognized the cradle![7]

A voice. So she did! (*Torches are brought in.*)

Ceph. Of course she did. What did you expect? You knew that the woman had nursed for years the faith that

[1] *v.* 1426. [2] *v.* 1419. [3] *v.* 1491.
[4] *v.* 1420. [5] *v.* 1425. [6] *v.* 210. [7] *v.* 1398.

Apollo—so, to deceive her shame[1], she called the brute who wronged her and, like many other villains, has escaped the justice of man—that Apollo would, must give back her child, her baby, which some one found in the cave and stole, perhaps killed, for the bit of gold that was upon it. You knew that she had come to Delphi with this express purpose[2], and in a desperate hope that this might be the long-expected day[3]. You knew that she coveted that lad, when she saw him, and noted that by his age he might be her own[4]. You knew all this long before, you that were about here when she first arrived; for you will not tell me that you, experienced confessors as you are, were deceived by the poor, stale trick of the pretended 'friend', which roused suspicions even in the artless Ion[5]. You knew that Ion was longing 'more than ever' for evidence of his mother[6]. You saw Creusa with death before her, close to her, inevitable. Then from the temple of Apollo, by the hands of Apollo's prophetess, you bring, swathed in Apollo's emblems—an old cradle; and you say to these two beating hearts, 'In this, before Apollo's portal, Ion was found. In this are the proofs of his mother.' You throw your basket within the grasp of this heart-broken mother, just sinking into a sea of blood, —and she recognizes it! What did you expect but that she would recognize it, that every one would be staggered, and that this beginning would save from detection, from proper examination even, the rest of your imposture?

Proxenus (*holding a torch to him*). Pray keep your eloquence to the point. What about the pattern of the shawl?

Cries. Yes, yes, the pattern!

Ceph. The pattern? Why the thing is as plain as that... this temple is at the centre of the earth!

A voice. Quite as plain.

Ceph. How do you know that it is? (*Angry laughter.*)

Anytus. Cephisophon, you disgrace us! Who here, or any where else, does not know that the holy stone of Delphi marks the place where the two birds met, and that on either side of it stand the venerable figures of the eagles themselves?

Ceph. Of the Gorgons themselves.

[1] *v.* 341. [2] *vv.* 330—368. [3] *v.* 425. [4] *vv.* 308, 354. [5] *v.* 431. [6] *v.* 564.

Voices. No, the Fates!

Other voices. No! Gorgons!

Many voices together, drowning the rest. Eagles, eagles, eagles!

Ceph. Then why did Ion call them Gorgons?[1] (*A pause.*) He did, for I heard him. A servant of the temple! (*A pause. To the Proxenus*) Do you see now, that, unless snakes are exclusively Athenian, the pattern might be Delphian? Or do you now think it strange, that Ion and others should take for a Gorgon a bit of rude work, which did in fact resemble a Gorgon as much as it resembled anything? (*A pause, followed by rising murmurs.*)

Proxenus (*beside himself*). An end of this! Sir 'friend from Athens', we have heard you out. We have listened patiently to your tissue of sophistical explanations, singly improbable, collectively absurd. We know, and you know, that you have not touched the question; that there is another proof, certain and sole-sufficient,—the necklace. You have been pleased to assume all this while that it was merely *a* necklace, a common necklace. The folly of your case, on that supposition, was pointed out to you before by our kindness. But you would not be warned, and now you must take your punishment.

It was no ordinary necklace. It was a family-jewel, peculiar, unique. The house of Erechtheus, as all Hellas knows (*with a reverence to the Athenians*), use for this purpose, for the necklaces of their infants, a private pattern, of great antiquity, a gold chain of which the links are snakes, curiously fashioned, resembling and commemorating the snakes of the Gorgon slain by Athena. The model was given by Athena herself to their ancestor.

Now tell me, Sir,—or rather, for I have done with you, I will ask any fair-minded man among your countrymen here (*Salutes*)—is it sanity to suppose, that any of us would attempt a fraud requiring, as the first necessity, that we should find, at a moment's notice, such a jewel as that? You saw the necklace, and know that it was genuine; of course in the time it could not possibly have been forged. As honourable men, you will not suggest—one man only would be equal to such

[1] *v.* 5, *v.* 224, and see Essay II. *On the figures of the Omphalos.*

impudent malice—that we keep in our treasures specimens of all the remarkable heir-looms in Hellas, for the purpose of putting them upon spurious heirs, and can find each one in the instant that it is wanted. (*The Delphians gather round Cephisophon threateningly. Some of the Athenians go to his side. The Priest comes slowly down from the portico, passing the group.*)

Priest (*aside to Cephisophon*). I see it now. Go on. The gates shall be kept clear for you. (*He passes out.*)

Proxenus (*noticing the by-play, frantically*). Conspirator, suborner, corrupter! (*seizing Cephisophon*) How did we get the necklace? There cannot at this moment be such another in Delphi! If you would not die on the spot, retract your slanders, or tell me how we got that necklace!

Ceph. Tell you! Ah, I will tell you indeed!

Of course, as you say, all turned and turns on the necklace. Of course without a necklace, a genuine necklace, the fraud could never have been projected. Of course it was apparently impossible and not to be thought of, that you (whoever of you committed the fraud) should have got such a necklace at the moment. And therefore, as without the necklace the fraud must have utterly failed, so with the necklace it was almost certain to succeed. Whatever blunders you had made, the 'sole-sufficient proof' of the necklace would have passed off anything. The wreath *was* a blunder, an over-finesse. It was that which put me on the track. The shawl—well, if you do not see what *that* was, I shall not tell you; though it would not matter. She will soon be...out of your reach. But the necklace was enough. And for this very reason, if you had not been blind, blinded, you might have known long ago (and I have given you hints), that we had solved this part of the enigma; or we should have been as mad as you think us to begin the accusation. It is impossible—yes, praise be to the gods (for I believe in a Providence as well as you, a detecting Providence), it is *impossible* that there should be another such necklace in Delphi at this moment. And therefore it is, that I ask you with confidence—*Where is the necklace of Erichthonius?*

(*A shriek. Several of the Delphians run out into the darkness. The rest fall back and, while Cephisophon is speaking, slip away,*

some into the precinct, the last, with the Proxenus, into the temple.)

Cephisophon. Where is the necklace of Erichthonius? I will tell you where it is now. In the possession of its rightful owner, the lady Creusa. And I will tell you where it was, when she was recognized for the mother of Ion. It was in the cradle. Let me trace it for you. When Creusa and her servant plotted the murder of Ion, the poison (also an heir-loom in her family, and deadly enough, though not the blood of the Gorgon) was in a little pyx, hung upon her wrist by the chain upon the model of which these baby-necklaces, used by the house of Erechtheus, are all made, the original baby-necklace (as they suppose it) of Erichthonius, put round his neck by Athena herself. This chain, with the poison-pyx and another pyx attached to it, Creusa put on the arm of the slave who was to poison the cup, where he was to keep it *under his robe* (remember my wreath) and ready to his hand. When the attempt was detected, there on his arm the necklace was found. Your officers, who tortured him to incriminate Creusa, of course took from him this damning evidence, and carried their proof to those of you who sit as judges[1]. To remove the pyxes was the work of a moment. Nothing has been heard of it since.

It was this which suggested to you your pious fraud. It was because by an extraordinary and providential accident, miraculous and yet quite natural, as are all His ways, you were just then put into possession of this jewel, that you were able (you were naturally willing and anxious) to prevent a horrid act of cruelty and sacrilege. I do not say that you acted wrongly. It was a fearful situation. If, instead of putting up your puppet-goddess, you had acknowledged the deception, as you might, when it had done its work, we could perhaps have praised you. We could have pitied you, if even since, at our urgent entreaty, you had made reparation to truth. But deception was too much ingrained in you; and now it is too late. The lady Creusa has the necklace that was found in the cradle. Either she has, or you have, the necklace of Erichthonius. (*The Delphians are all gone, and the temple door is*

[1] *vv.* 20—26, 267—270, 985—1038, 1208—1222, 1426—1431.

closed. Cephisophon goes up to it and strikes it violently with the knocker[1]). Where then, where is the necklace of Erichthonius?

A voice from within. The necklace of Erichthonius...is lost!

. . . .

Night and silence. The Athenians look round in bewilderment. Cephisophon from the portico leads forward Euripides by the hand.

An Athenian. Let us go home.

Euripides. My friend, we are at home. The play is over, the story told, and the scene is our theatre again. Good-night.

An Athenian (*sadly*). And is there then *no* god, O Euripides?

Euripides. Neither that do I say, or have said, O Chaerephon. Whence, or from whom, came to that feast the detecting dove? Who sent that dumb creature to save, at the cost of her own 'incomprehensible agony' the life of the kind-hearted lad, who was sorry to kill the birds?[2] Apollo, Chance, Providence? We know not. Only, for the gods' sake, do not think that it was the ravisher of Creusa.

Which is more likely? That this frame of the heavens, this truly divine machine, is governed by beings upon whom our poor nature cries shame; or that a knot of men, backed by prejudice and tempted by enormous wealth, should try by cunning to keep up a once beneficent or harmless delusion for a little while longer?

For a little while! *Χρόνια μὲν τὰ τῶν θεῶν πως, εἰς τέλος δ' οὐκ ἀσθενῆ.* Good-night. Let us go to our chambers and pray, to Pallas, if you must, to Zeus if you will, but let us pray at least to the Father of men and women and beasts and birds of the air, and give the verdict according to our hearts.

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[1] *v.* 1612. [2] *v.* 179, *v.* 1205.

In the foregoing exposition of the *Ion*, those who are acquainted with the recent version of the play by H. B. L.[1] will see that I have taken from his preface several most important hints. He was the first, so far as I am aware, who pointed out distinctly, that since the play, by its whole tone, is manifestly hostile to the Apolline religion, we are bound to look for such an explanation of the unexplained story, as may be consistent with this view, that in short it is *an attack upon Delphi* and must be interpreted accordingly. He observes that in the story proper, as distinct from the prologue and epilogue, there are no supernatural elements (he extends the theory of machination even to the doves, which I think is a mistake); and he shows that the method by which the oracle is conveyed to Xuthus is a very simple piece of conjuring indeed. He also points out that the intentions of Apollo, as announced by Hermes in the prologue, are not carried out in the play, but signally defeated: and he draws the correct inference, that there is 'a change of tactics' on the part of the possessors of the oracle, and that the attribution of Ion to Apollo and Creusa is 'an after-thought'. He further remarks that the confession of Creusa furnishes for this after-thought the necessary basis of knowledge. In fact he was, if I may say so, on the road to the solution. But he did not draw the inference, to which his premisses properly lead, that, if the second story of Ion's parentage is an after-thought, the first story is probably true, and the alleged proofs of the second story are almost certainly a fraud, and further, if the whole is to be intelligible, a fraud, the motive and means of which can be detected with certainty from evidence furnished by the play itself. The moment that, from this point of view, we read the scene of the recognition between

[1] London, Williams and Norgate, 1889.

Ion and Creusa, we see that at every point the absurdity or weakness of the evidence, and the blinding prepossessions of the deceived persons, are carefully exhibited,—at every point except one, the necklace. This looks at first sight like solid proof. *Ergo*, it is the key to the fraud; and the rest is simple.

In order to leave the facts of the story exactly as they are left by the author (which of course we are bound to do), I have not absolutely determined in my epilogue whether or not the Delphian woman, who was the mother of Ion, was the Pythia. That we are meant to suspect this is manifest. The play (and particularly the scene in which the Pythia appears, with the following speech of Ion) is full of ambiguities and of 'irony' pointing us in this direction. I have noted some of them, but there are many more. Still I do not think that Euripides has made the evidence decisive, as that against the fraudulent tokens is decisive. The points are these; she *found* the infant, according to herself, at such a place and time, that it is very difficult to say who else could possibly have left it; she kept his cradle and baby-shawl for years, and could not say why; she behaved as his mother in every respect; she knew his father, and 'gave him' to his father of her own accord; on the other hand, she could scarcely bring herself, under the most terrible pressure, to give him another woman for his mother. This is, if I am not mistaken, strong evidence, but not conclusive: and that, I believe, was the intention of the poet. That the thing was possible and not unlikely is manifest from nature and historic evidence. But of all the fine strokes in the drawing of Euripides, it is perhaps the finest, that on this point absolute proof is withheld. The probability is quite enough to make the scene in which she signs away her 'child by love though not by nature' one of the most tragic in 'the most tragic of the poets'.

It is an interesting question, but unfortunately not answerable, how much of the solution of the plot was exhibited on the stage. It depends entirely on the way in which the final scene was set and acted. It would be easy, taking the spoken parts as they stand, to arrange the accessories and action so as to give the audience anything, from a hint to a complete exposure. I think however, if it is worth while to give a mere opinion, that the exposure was not complete and did not go beyond

such a very slight hint as I have put into the stage-directions. An explicit and public attack on the prevalent religion, not safe-guarded by the orthodox license of comedy, would probably have been scandalous to the majority and dangerous to the author, even though directed mainly against the unpopular oracle. If the time was very near, when Plato would propose to proscribe Homer, nearer still was the prosecution and death of Socrates. To the ultimate purpose the stage-exhibition at the *Dionysia* was indifferent. In the condition of literature at Athens, among a society in close intercourse, the circle chiefly interested must have known the play and the aim of it before they went to the theatre. Those who did not could not fail to see on the stage, what modern students have generally seen in the bare text and through all the difficulties of language, that the plot is unsolved and the play in fact unfinished. Within a few days all who cared to know more would know everything, and the rest could shut their eyes. Thus appearances were saved; and the work of the free-thinker was better done, as Aristophanes shows us, than the broadest satire could have done it.

Whether the Oracle of Delphi was always a fraud *and nothing more*, is a question beyond our limits. Euripides has not said so, neither need we. Personally I do not believe it. That in the fifth century it was deeply stained with fraud, and had ceased to do any service equal to its mischief, is certain: and that is enough.

II. *The Figures of the Omphalos.*

On the two figures which stood on either side of the holy stone of Delphi see Professor Middleton's article on the temple in *The Journal of Hellenic Studies* (Vol. IX. p. 295). They were commonly called eagles, and are so represented unmistakeably in a few late works of art, such as coins. The representations do not agree with one another and have no pretensions to fidelity. But that the figures were also supposed to be Gorgons, is rightly inferred by Hermann from *v.* 224 of this play and Aesch. *Eum.* 49 (where note the whole context).

I have implied in the 'epilogue' that there was even a third hypothesis, that some called them *Fates*. My reason is this. Pausanias in his description of the temple of Delphi, which is even worse arranged than is usual with him, does not appear to mention the *omphalos* among the objects contained in the building. He describes it, briefly and without mention of the figures (x. 16. 2), but quite apart from the contents of the temple itself. And as we know not only that the *omphalos* was in the building, but that it was one of its most famous and characteristic treasures, this extraordinary omission requires to be accounted for. Now in the *naos* or *cella* of the temple, the second chamber, between the *pronaos* and the *adytum*, Pausanias says that there was 'an altar of Poseidon, because in the most ancient times the oracle was the property of Poseidon also; and there are also there *images of two Fates*. Beside them instead of the third Fate stands a Zeus Moiragetes, also (called ?) an Apollo Moiragetes'. The 'altar of Poseidon' seems to be mentioned by Pausanias alone. (x. 24. 4.)

Is it then possible (I put it forward merely as a suggestion to meet the difficulty) that these mysterious *two Fates* of Delphi were in fact identical with the two Gorgon-eagles, or at least derived from them; and that the explanation of Pausanias' omission is simply that his 'altar of Poseidon' was the *omphalos* itself? It is quite likely that it was said to have been

the altar of Poseidon in those 'very ancient times' when Poseidon owned the oracle. Pausanias, who certainly 'mixed up his notes', as Prof. Middleton says, will then simply have forgotten to tack the name *omphalos* in the right place. That the *omphalos* was in the *naos*, where the 'altar' was, is I think clear, if anything is, from Pausanias' own account taken with the other evidence[1].

This supposition would add point to two places in tragedy. In the prologue to the *Eumenides*, the prophetess, with these omphalos-figures in her mind, debates with herself whether the Furies are more like *females* (γυναῖκας) or *Gorgons*. If the question was doubtful in the case of the figures themselves, the allusion is the more to the purpose.

In the play before us (*v.* 1422), Ion, when Creusa mentions the *Gorgon* of the pattern, exclaims *ὦ Ζεῦ, τίς ἡμᾶς ἐκκυνηγετεῖ πότμος;* '*Zeus*, what *fate* is this which is tracking us like a *hound*?' I have shown that the point of the situation turns on the fact that the pattern is really meant for one of the omphalos-figures, and therefore *might* be a Gorgon, because it might be almost anything. Now Ion's exclamation certainly contains a hint at *eagles*, the *hounds of Zeus* (*κύνες Διός*), as they were called (Aesch. *Prom.* 1022, *Agam.* 136). If the figures were also thought to be *fates*, then *πότμος* is allusive too, and the point is complete.

The truth no doubt is that the works, the originals (for they were changed), were extremely archaic and rude, and that little could really be decided, but that they were meant for creatures of some kind and seemed to have wings. The ultimate prevalence of the *eagles* is due to the merits of the corresponding legend. The advocates of the *Fates* were embarrassed by the number; and *Gorgons* were *οὐδὲν πρὸς τὸν* Ἀπόλλω. But for this very reason we may be sure that this tradition is the older and more genuine, and that the figures were more like Gorgons than anything else. Pindar is for *eagles* (*Pyth.* IV. 6); which in him means only that this was the version which the Delphians wished to circulate. Aeschylus puts the Gorgon-theory in front and the Fates next. Euripides uses the whole dispute for his own purpose.

[1] See Mr Bayfield's Introduction to the *Ion*, p. xvi.

III. '*The Unity of Time.*'

Although this subject has an important bearing on the exposition, or at least upon the representation, of the *Ion*, we might and should have passed it over, but for its intrinsic and present interest apart from this particular play. In truth I hesitate to begin, for of 'The Unity of Time' it may almost be said that it would offer no difficulties, if only it had never been explained. The practice of the Greek dramatists was necessary and rational. The remark of Aristotle upon it, *tantorum caussa malorum*, is true and accurate. But a series of accidents, curiously illustrating the growth of opinion, has led from simplicity into complication, and from complication into entanglement; until at last the enquirer, who may unluckily try to go to the bottom of the matter, will find himself involved in paradoxes, which would pose a college of metaphysicians.

As a general rule, a drama must be divided into scenes. If the story is at all complicated or extensive, it cannot be set forth, with any truth to nature, in one single uninterrupted dialogue. In representation therefore there must be some means of marking the breaks, of showing where the audience are to go forward in imagination from the supposed time of one dialogue to the supposed time of the next. The simplest, which has been used in all times when better could not be done, is to clear the boards for a short interval and then send on the actors again. But this is not satisfactory. If the interval is very short, the interruption is not well expressed to the eye. Unless it is very short, the expectant house will become impatient. In modern theatres the problem is solved completely by the curtain.

But to the theatre of the Athenians a curtain was not well adapted, and the occasions of performance were such as to require that no time should be wasted. We do not know (and for the age of the great tragedians it is very improbable) that

they used a curtain at all. Instead of it they employed a device peculiar to the growth of drama among themselves, the *choric ode*. With Aeschylus, with whom our full knowledge begins, the practice was perfectly settled. For every play there was a particular body of performers called specially the *chorus*, related to the plot sometimes as principals, more often as subordinates. In the dialogues they took part with the rest. But when the play was to be interrupted, in the gaps between scene and scene, these performers executed sets of symmetrical dance-movements, which were in themselves an exhibition highly pleasing to the Greek taste; and in order to connect these 'dances' with the play, they accompanied their movements with symmetrical songs, the topics of which were more or less adapted to the dramatic situation. Every means was taken, which might make these performances more efficient as a break in the play. The mere change, from the more or less natural action of the stage-play to the wholly unnatural action of the dances, was much. But much more was done. Not only the metres but the language and vocabulary of the songs were made as unlike those of the play as they could be. Such was the 'curtain' of Aeschylus.

We are not now concerned to show with what skill the tragedians of Athens got out of this device all the possible advantages, how beautiful, appropriate, and helpful to the audience these interval-songs were made. We are concerned only with their mechanical function as a break, with the effect which the use of them had in limiting the means of the dramatist, and specially in limiting the extent of supposed time which the action of the play from first to last could conveniently cover.

In the nature of things, as every one now agrees, and with one brief modern exception always has agreed, there is not any limit at all to the length of this supposed time, or to the length of the lapse which the audience are to suppose at a break. The descent and rise of the curtain may signify an hour, a day, week, year, years, or whole generation, if necessary. The dramatist has only to let us know with sufficient accuracy, by the dialogue before and after (or by '*Time, as Chorus*', or the programme, or how else he pleases), how much time and what events are to pass; and we suppose accordingly.

Nor was it ever imagined by the Greek playwrights or the Greek critics that any such limit was desirable, or required by the nature of plays any more than of narratives. They began, as Aristotle tells us, by treating the one very much as the other. "Tragedy", he says, "endeavours as far as possible to confine its action within the limits of a single revolution of the sun, or nearly so; but the time of narrative (epic) is unlimited. This however at first was more the case with Tragedy itself"[1]. But they very soon found that, as practised by them, drama in this respect, as in many others, was not free but bound. They struggled against restriction; not even Euripides submits to it completely. But restriction was necessary; and the reason is apparent; most clearly perhaps, if we consider the rare cases in which they disregarded it.

The breaks were to be marked with songs, sung on the scene by performers in the play. The presence of these performers at all the scenes could seldom be quite natural. But the shorter the supposed action of the piece, and the shorter the supposed intervals, the less would be the discrepancy between the facts presented and the natural facts. By the indulgence of the audience, and in view of the necessity, a moderate discrepancy might be tolerated. It was found, and the nature of things shows why, that the point at which the discrepancy began to be flagrant and intolerable, was when the audience were told to pass in imagination *from day to day*. Night is the great natural interrupter of actions and changer of situations. That the same body of persons should be found standing about, at the same place, at various intervals during the day, is conceivable though it does not often happen. That they should be found there day after day, not to say week after week, is inconceivable and ridiculous. For this simple common-sense reason Greek tragedy "endeavoured, as far as possible" to confine the action within the limit of a day.

There are two, perhaps only two, extant plays, whose action *clearly* exceeds the usual limit, the *Suppliants* of Euripides and the *Eumenides* of Aeschylus. In the *Suppliants*[2] there is an interval comprising the preparation and march of an Athenian army to Thebes, a battle there, and the return: the interval is

[1] Ar. *Poet.* cap. 5.

[2] *v.* 598.

represented by a peculiar lyric dialogue among the chorus, mothers of the dead Argives whose recovery from the enemy is the object of the expedition. With a curtain, nothing would be more simple. But conceive the performance without! And this example brings out another point. If very long intervals were allowed, offences must arise out of the personal identity of the chorus and the identity of the place, desirable in Greek theatres from the simplicity of their scenery. The place of the action is the altar at Eleusis, to which the Argive mothers have come to implore aid. In the earlier scenes this works very well. But why should the mothers be assembled at the same altar, all of them and no one else, some weeks afterwards, ready to receive there the news of the victory?

Equally instructive is the other case, the only case in which the restriction is infringed with success. In the *Eumenides* the chorus are a troop of gods. They can appear therefore with perfect propriety, the same troop and the same gods, at intervals as long as the poet chooses: they could even, if they pleased, be elsewhere in the intervals and yet apparent on the scene all the time. Accordingly the tiresome restriction is at once cast off with the reason of it, and the action leaps a year or so without the slightest embarrassment[1]. The *Ion* conforms to the limitation, and with unusual success. The best example is the *Seven against Thebes*, which is perhaps that almost impossible thing, a *choric drama* formally unimpeachable.

The limitation of time imposed by the use of the chorus had many indirect effects, one of which we will mention, as it applies to our play. In order to get as much time for the action as the case would allow, it was common to start it in the morning, and even with sunrise or before. In a single case this is no disadvantage; the *Ion* is proof to the contrary. But it must have become monotonous, when we have it in the *Persians*, *Seven*, *Agamemnon*, *Choephori*, the *Ajax*, *Electra*, *Antigone*, the *Ion*, *Helena*, *Electra*, *Medea*, in all these plays expressly, and in many others, in fact in most, by implication. Another result

[1] The scene is also changed; but if it were not, there would be no difficulty. The chorus of the *Prometheus* are also gods, but that play has no time at all. The divine colloquy may occupy hours or centuries, as we prefer to think.

of the practice, also applying to our play, is that since with the best intentions it was often difficult to get the action into a day, the relations of the incidents to one another in time are apt to be left rather vague. Necessity grew into habit, and a Greek play will seldom bear minute examination from this point of view. Professor Lewis Campbell has recently illustrated this in the *Classical Review*[1]. In the *Ion* itself the incidents will not work out quite satisfactorily. It is a little odd, for instance, *if we come to think of it*, that Xuthus, who thought he might be back from Parnassus for the beginning of Ion's feast, has not got back after all that occurs before the end of the play. But we do not come to think of it; and in a general way the events look fairly like those of a day, which, as Aristotle says, is the result desired.

Such was with the Greeks 'the unity of time', for which pompous and disastrous term there is of course no authority in Aristotle. Before coming to modern developments, let us make some remarks. (1) The statement of Aristotle is not a precept at all[2]. Aristotle knows how to express an opinion, when he wishes to do so, and in this case he expresses none; probably because he saw that it was but a choice of evils. (2) The limit has nothing whatever to do with any supposed *continuity* in the action. The action of every Greek play is discontinuous, that of the *Seven*, which occupies a few hours, just as much as that of the *Suppliants* of Euripides, which occupies weeks. Both plays, and all the plays, consist of scenes, in which the story

[1] Vol. IV. p. 299. He exaggerates somewhat, even making difficulties where there are none. For example, in the *Supplices* of Aeschylus, "when the ship that brings Aegyptus' sons is seen, Danäus consoles his daughters by telling them that the landing cannot be effected till late in the evening (*v.* 769). Within 100 lines afterwards (*v.* 842) the Herald comes, and no contradiction is hinted as arising between this and that." There is no contradiction. The landing which cannot be effected, and is not, is that of a force sufficient to overpower the protecting Argives. The landing effected is that of a herald and small party to claim the fugitives and of course, if no one opposes, to take them. This landing might be made with ease in an hour. But Professor Campbell's general position is quite sound. Of his attempt to apply it to the case of the *Agamemnon*, I can only say, with all respect, that it is as if one were to argue thus: 'Since this piece of elastic, six inches long, will easily stretch to nine, and to twelve without breaking, why should it not stretch to twelve yards?'

[2] Professor Campbell properly calls it 'a rough generalization'.

proceeds according to the imitative representation on the stage, and intervals, in which the story jumps an imaginary gap, and the interlude before the audience does not imitate the action of the story or any natural action at all. (3) The limit has nothing to do with the real time occupied in performing the play, which indeed, as Aristotle says, is 'no matter of art'. The time taken by the performance has no more necessary bearing on the story of a drama than the time spent in reading has upon the story of a novel. (4) There was no conventional presumption among Greek dramatists and audiences about the length of the action supposed. It was the business of the author then, as it is now, to explain, so far as was necessary, how long his story took and how long were the intervals. No doubt after a course of choric dramas audiences began to expect the *sunrise* and all the rest,—one of the reasons perhaps why choric drama had not a long life. The later forms do not concern us.

And now we ourselves have to pass (with an appropriate dance and ode) from Aristotle to the Renaissance. When Du Bellay, Jodelle, and their successors set about renovating French literature by the study of antiquity, they took the ancient tragedy along with the rest, and in the first instance they took it entire, chorus and all. For precepts they went very properly to Aristotle, and in their enthusiasm made a precept out of his guarded statement about the *tragic day*. This slight error would have mattered little, if playwrights had held to the chorus; for then 'the unity of time' would have protected itself by arms stronger than any authority. But the dramatic chorus, rooted originally in habits peculiarly Greek, and not a thriving plant on its own soil, would not bear the transplantation and the nipping influence of the curtain. It fell away. Then came the blunder, the extraordinary blunder, we might call it, if the mistakes of one generation were not so often strange to another. Missing the reasons of the Greek practice, the critics insisted that 'Aristotle's rule' was universally valid and applicable to all drama as such. The next thing was to find reasons for it; and here they are:—

With respect to the comparison drawn by Aristotle between the length of the action in narrative and in drama, we will remark, that uninterrupted continuity is much more necessary in an action which we witness as spectators

present at the place, than in an action of which we merely read or hear a recital. It is not natural that we should suppose ourselves passing days and nights, without sleep, drink, or food, in the contemplation of what goes on, or should suppose that, being all the time in the same building, we are carried to different places. This is the reason of the unity of time (day)[1] and place, which is a necessity of the theatre[2].

It is a salutary lesson to read such a passage as this, and to remember that the author was a man not without sense, who in the days of Addison had a considerable reputation both in France and elsewhere. The absurdity of Bossu's rule in itself, and the equal absurdity of the theory on which it is based, are now apparent. But the strangest thing of all is that he should have believed his reasoning to lead to his rule. Manifestly, if the time of the supposed action in a drama is to be limited by the physical needs of the spectator, supposed to be really present throughout, then a 'revolution of the sun' is far too long. Four or five hours will be the extreme limit, and two hours the limit desirable. Of course this could not altogether escape notice; and the next stage was the strangest of all. If the rule of *notre Aristote* did not fit the French justification, *tant pis pour la règle*: it must be changed till it did, and it was changed.

For the sake of symmetry with 'the unity of action' (a not bad term for the proper *connexion* of every part in a drama with the whole), the *identity* of scene, which drama was supposed to require, had been inaccurately called 'the unity of place' and the *limitation* to a day had been foolishly called 'the unity of time'. Now for eager and not very clear-headed disputants, from *unity* to *continuity* is an easy glide. And the French reasons did undoubtedly point to the doctrine (also absurd, but that is a trifle), that the total action performed on the stage ought to cover one continuous space of supposed time. Accordingly by *unity* of time 'Aristotle' was taken, whenever it was convenient, to have meant *continuity* of time. All this had been done long before Bossu, whose paragraph presents in miniature a conspectus of the embroglio. By way of climax we may note that all this while the critics were fighting with

[1] *jour*: the slight ambiguity of this word in French did something to confuse the confusion.

[2] Bossu, *Traité du Poëme Epique*. Liv. II. chap. 18 (beginning).

equal zeal for 'the five acts'; though the only possible inference from their theory was that every drama should consist of one single scene.

However for this wonderful doctrine, in the middle of the 17th century, a pertinacious host was in arms. If not formidable, they were annoying. Corneille, in the preface to *The Cid* and elsewhere, condescended to say in his imperial manner that he had complied, so far as might be, not only with those veritable rules of dramatic art which Aristotle had laid down for all time, but also with those 'inconvenient' restrictions, which had been fathered upon Aristotle by the French critics. *The Cid* kindled all France and blazed over Europe. *Post hoc, propter hoc.* Louis the Fourteenth humbled Holland, devastated the Palatinate, threatened the Empire,—and 'Aristotle's rule' was proved.

In practical application nothing could permanently maintain such a structure against the shocks of experiment; and in the theatre 'the rule' has long been dead. But the errors of speculation die more slowly than those of practice, because they can be so carefully kept from the wind. When it had been seen that the 'classic' theory of the drama was worthless in its aesthetic and practical aspect, it continued to exercise an influence in its historic aspect, though in truth this was rather the worse part of the two: and to this day 'the unity of time' continues to haunt the discussion of Greek drama, in which it has not much more right than the Cartesian *vortices*. The subsequent story is also curious; but I have been too long already and must now be brief.

The rule, we have said, emerged from controversy in the form that the action of a drama should be continuous and limited to (at most) one day; and with a *Nota bene*, that such was the established practice of the Greeks. Now of course in one sense 'the action' of Greek tragedies was continuous, that is to say, there were performers before the audience throughout. This continuity of performance was not at all the continuity of the French rule, which referred not to the performance, but to the supposed time of the story presented. This supposed time, as already observed, was in Greek plays not always continuous, but always discontinuous and broken by the choric odes. Here

however again was a distinction easily missed; and by some it was missed; so that the notion went on and goes on, here and there, that 'continuity of action' was a requirement of the Greeks[1]. With this was joined the notion, also derived from the French controversy, that the limit to a day was with the Greeks a fixed conventional presumption.

Now comes the last and not least remarkable episode. It might have been expected that, when the tragedians came to be more carefully studied, these notions would have been quickly exploded by producing the examples of the *Suppliants* (of Euripides) and the *Eumenides* (not to mention others less clear[2]), in which it is palpable that the supposed action is extended beyond a day, beyond many days, and is interrupted by long breaks. And so these notions would have been exploded; but for the accident, that one single play, one of the greatest and most familiar works of Greek art, presented, with regard to the time of the action, a puzzling problem; and that by refining the residuum of the French controversy it seemed possible to extract out of it an answer to this problem. I need not say that I refer to the *Agamemnon.*

That the action of the *Agamemnon* falls within a day (and much less) is shown not by any presumption, but by manifest internal evidence. It was supposed to be equally clear, that the events comprised in it were such as would in reality occupy weeks. A notion, a German notion this time! What if in Greek drama the supposed time was 'ideal', and had no relation to the real time which the events would occupy? This would account for the contradiction attributed to the *Agamemnon,* because one sufficient assumption will account for any thing, however enormous. It would also bring in the relics of the French rule, since an *ideal* time, which has no relation to events, can of course be continuous and discontinuous at once, just as an interval in such an ideal time can have simultaneously or successively as many different measures as we please. It would also give (at last) an excellent and truly philosophic account of 'the unity' and 'the day', since in limiting their plots to an *ideal* day the Greeks

[1] In the Introduction to the *Agamemnon* I have myself used in one or two places phraseology derived from this confusion, though my argument is clear of it.

[2] *e.g.* the *Andromache,* which I hoped to discuss here, but must postpone.

would not really have limited them at all; and of course *ideal* time has unity, and multitude too, and contains in itself all other true properties of a metaphysical entity. Thus or somewhat thus was evolved the terminology of the following passages[1], seldom heard except in connexion with the *Agamemnon*, but in that connexion often:

Now if in the *Eumenides* months or years might elapse between the exordium and what follows it, why may not the action of several days be silently assumed elsewhere between one episodium and the next?

Why indeed? Who ever has said or thought otherwise?

I say 'silently,' because the interval is of course not thought of.

Why is it not 'thought of' just as much as any other necessary part of the story?

In the continuity of the idealized action the interruption of darkness and repose is eliminated, together with many other irrelevancies of actual life, by a tacit agreement between the poet and his audience... There are two places in the *Agamemnon*, which may be adduced to illustrate the *systole* and *diastole* which belong to the ideal management of time in tragedy[1]...... etc.

This language and the underlying theory, the last remains of a fruitless controversy, I do not propose to criticise. I doubt if I understand them; I doubt if any one does; I cannot think them likely to make any thing clear; and I am sure they have not elucidated Greek drama. Nor of course can I now defend the different answer, an English answer, which I have offered for the problem of the *Agamemnon*. As I have stated it, I shall leave it to defend itself; as Professor Campbell understands it, it is quite indefensible[2]. But it is much more pleasant to argue against dead and disreputable Delphians than against oracular but friendly Professors. I have only to say that in my humble opinion there have been episodes enough in this drama of 'the

[1] *Classical Review*, Vol. IV. pp. 304, 305.

[2] Prof. Campbell, to my amazement, supposes me to say that the audience learnt the story of the *Agamemnon* from the play itself. No one ever could think this as to the *Agamemnon*, or any other play of Aeschylus, or, we may add, of Sophocles. Most of the story is always taken as known. My own language on the point is explicit and repeated: see pp. xiii, xiv, xxxiv, xlvii, lx. Nor is this the only point on which I must refer my critic to what I have actually written.

unities', which has already had its day of three centuries; the audience will be pleased with the *exodus*; and it is high time that 'the unity of time' and 'the ideal time', ideally united, should march out of time altogether.

IV. *The Parodos, or Entrance of the Chorus.*

In the preceding essay we have discussed one of the effects produced upon Greek drama by the peculiar device of the chorus. To work out this subject in full would be matter for a book; but there is one branch which I should like to follow here, because we have a remarkable clue to it in the *Ion*.

The main function of the chorus was to mark the breaks between the scenes by their odes and dances. Thus the dramatist was provided with a more or less efficient 'curtain', when he had got his chorus into the orchestra. But first he had to get them there. The practical result was, that either the play must begin with a scene admitting the presence of secondary personages to a large number, or else before the end of the first scene some excuse must be provided for bringing such a body of persons on.

Between these alternatives much was to be said for the first, and so far as we have evidence to judge, it was first preferred. Aeschylus, who re-created and practically created tragedy, had the advantage of first choice. In three of his seven remaining plays,[1] the chorus are 'on' at the opening, and in a fourth[2] though not 'on', they are approaching the place of action when the play opens, and no special reason has to be found for their entrance. But this could not continue. By their difficulty, above discussed, with regard to the time of action, the dramatists were already condemned to a certain monotony in their opening, always a difficult matter to manage. It would have been intolerable to add to this monotony of time the monotony of always starting with a full scene; and besides, the chorus, troublesome enough in any case, would often have seriously interfered with the necessary freedom of the first exposition. Moreover to start with the chorus was much more convenient

[1] *Persians, Suppliants, Eumenides.* [2] *Choephori.*

or less inconvenient when they were principal persons, as in the *Suppliants* and *Eumenides* of Aeschylus. But the topics admitting this treatment were soon exhausted, and experiment showed also that the true development of the drama was in another direction. Accordingly the poets fell back on the alternative, in Sophocles and Euripides almost universal[1], of bringing on the chorus in or after the first scene; and then they had to find a 'motive for the Parodos'.

In great straits they were. Three times in the extant plays of Euripides the hero or heroine utters in the first scene cries which resound in the neighbourhood[2]; we have eight sets of friendly and inquiring visitors[3], generally brought to the place by 'rumours'; and neither in Sophocles nor in Euripides, as a general rule, have these persons anything much to do, when they come, except to sing the choric odes. In the *Medea* their presence is a gross absurdity, and the poet, in order to get his magnificent play through at all, is forced to ignore them. After going through some years of *Dionysia*, it must have been hard not to smile, when the 'shrieks' were raised or the 'proclamation' issued. The inevitable outcome is seen in the *Phoenissae* and the *Iphigenia at Aulis*, where the chorus, when wanted, just march in, without pretending to have any dramatic account to give of themselves. But before this could happen, choric drama must have been in a perilous state. In all the extant plays there are but two *parodi*, which seem quite natural and dramatically good, those of the *Seven against Thebes*, and the *Oedipus at Colonus*.

But even when a 'motive' had been provided, the difficulty was by no means at an end. Until the chorus were there, the dramatist had no means of breaking his action. Now suppose that the general course of the play required the chorus to be composed of persons who could not arrive till long after the time when the action started. The case arises, for example, in the *Agamemnon* and in the *Ion*. The *Agamemnon* begins in the night; the chorus have not only to be 'summoned' but roused. The *Ion* begins in the precinct of Delphi at day-break, and with

[1] The *Suppliants* (Eur.) is an exception.

[2] *Medea*, *Helena*, *Heraclidae*.

[3] *Medea*, *Hippolytus*, *Andromache*, *Alcestis*, *Helena*, *Orestes*, *Electra*, *Herc. Furens*.

the earliest preparations of the sacred ministers. The chorus are visitors at Delphi. From the circumstances and the course of the play it is plain that some considerable time must be supposed to elapse between the opening and their appearance, more time than it is convenient to represent by a spoken scene on the stage.

In the case of the *Agamemnon* I suggested, as a mere guess without proof, that between the prologue and the entrance of the chorus, there was some pageant or purely mimic performance with music but without words, which might help to explain the intention. In the *Ion* we have all the proof, which from the nature of the case we could have, that this was so.

When Ion appears, he is accompanied by certain ministers (*v.* 94), whom he immediately dismisses to fit themselves by ablution for the office of the day and then return to the temple and perform certain services on behalf of persons coming for consultation. On the stage those who are directed to return are generally seen to do so. What the services were, we know from *v.* 418. A general sacrifice had to be offered, to ascertain from the omens that the day was proper for consultation; and when Xuthus arrives, he hears that this has been done. Now in what place was it done? On the great altar in front of the temple. This is not merely probable, but proved, both by the words *πρὸ ναοῦ*[1] in *v.* 420, and by the description of the death of Neoptolemus in the *Andromache*[2]. There Neoptolemus offers for himself the sacrifice of consultation *within the steps*, that is, on the raised platform before the temple, upon which the great altar stood. He is afterwards slain on the altar. That the whole scene (according to Euripides' version) passes outside of the temple is evident[3].

Now in the *Ion* the stage (a stage probably very much like that lately discovered at Megalopolis, only of wood, some six

[1] That *ναός* here and here only should mean the *cella*, or second chamber, of the temple, and *πρὸ ναοῦ in the pronaos*, cannot, I think, be reconciled with the language of the play generally: *ναός* is several times used for the whole building, and no notice is ever taken of the divisions. (See *vv.* 314, 316, *ναοῖσι δ' οἰκεῖς...ἀφίκου ναόν*). Besides, it does not appear that there was any altar of sacrifice in the *pronaos*.

[2] *vv.* 1111 ff.

[3] Note *vv.* 1115, 1120—23.

feet high and approached by a steep[1] flight of steps) represents this very platform, and on it stands the altar, where Creusa takes refuge. To what purpose then should the playwright first direct the audience to expect a performance at this place, and afterwards by reference assume that it has been done, if he did not mean them to see it done? The point in the play where it should be done and must be, if done at all, is *between the first scene and the entrance of the chorus*; where something of the kind would be of great dramatic use. Surely then we may safely assume that the performance did take place at that point, and that the playwright took this opportunity of amusing the lovers of spectacle, and of exhibiting, as his general purpose required, the pomp and splendour of the oracular establishment.

Apart from this, the chorus of the *Ion* is not specially interesting, though it is in its dramatic relation about as good as any after Aeschylus. The odes are exquisite. But the most interesting feature connected with it is this of the preliminary pageant, which I notice in the expectation that, notwithstanding the natural difficulty of the enquiry, other demonstrable instances may be found.

[1] *v.* 739. Note that here Creusa and her tutor plainly enter not on the stage platform, but below. So no doubt does Xuthus at *v.* 401. The plot of the slave and Creusa (*v.* 970 ff.) is probably debated at or near the foot of the steps, not on the platform above.

ΕΥΡΙΠΙΔΟΥ ΙΩΝ

ΥΠΟΘΕΣΙΣ[1].

Κρέουσαν τὴν Ἐρεχθέως Ἀπόλλων φθείρας ἔγκυον ἐποίησεν ἐν Ἀθήναις· ἡ δὲ τὸ γεννηθὲν ὑπὸ τὴν ἀκρόπολιν ἐξέθηκε, τὸν αὐτὸν τόπον καὶ τοῦ ἀδικήματος καὶ τῆς λοχείας μάρτυρα λαβοῦσα. τὸ μὲν οὖν βρέφος Ἑρμῆς ἀνελόμενος εἰς Δελφοὺς ἤνεγκεν· εὑροῦσα δ' ἡ προφῆτις ἀνέθρεψε· τὴν Κρέουσαν δὲ Ξοῦθος ἔγημε· συμμαχήσας γὰρ Ἀθηναίοις τὴν βασιλείαν καὶ τὸν τῆς προειρημένης γάμον ἔλαβε δῶρον. τούτῳ μὲν οὖν ἄλλος παῖς οὐκ ἐγένετο· τὸν δ' ἐκτραφέντα ὑπὸ τῆς προφήτιδος οἱ Δελφοὶ νεωκόρον ἐποίησαν. ὁ δὲ ἀγνοῶν ἐδούλευσε τῷ πατρί.

Ἡ σκηνὴ τοῦ δράματος ὑπόκειται ἐν Δελφοῖς.

[1] This is a mere summary of the prologue.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΕΡΜΗΣ.

ΙΩΝ.

ΧΟΡΟΣ ΘΕΡΑΠΑΙΝΙΔΩΝ ΚΡΕΟΥΣΗΣ.

ΚΡΕΟΥΣΑ.

ΞΟΥΘΟΣ.

ΠΡΕΣΒΥΤΗΣ ἢ ΠΑΙΔΑΓΩΓΟΣ.

ΘΕΡΑΠΩΝ ΚΡΕΟΥΣΗΣ.

ΠΥΘΙΑ ἤτοι ΠΡΟΦΗΤΙΣ.

ΑΘΗΝΑ.

ΕΥΡΙΠΙΔΟΥ ΙΩΝ

Scene: before the temple of Apollo at Delphi. Time: just before sunrise. Enter HERMES.

ΕΡΜΗΣ.

Ἄτλας, ὁ χαλκέοισι νώτοις οὐρανὸν
θεῶν παλαιὸν οἶκον ἐκτρίβων, θεῶν
μιᾶς ἔφυσε Μαῖαν, ἣ 'μ' ἐγείνατο
Ἑρμῆν μεγίστῳ Ζηνὶ, δαιμόνων λάτριν.
ἥκω δὲ Δελφῶν τήνδε γῆν, ἵν' ὀμφαλὸν
μέσον καθίζων Φοῖβος ὑμνῳδεῖ βροτοῖς
τά τ' ὄντα καὶ μέλλοντα θεσπίζων ἀεί.
ἔστιν γὰρ οὐκ ἄσημος Ἑλλήνων πόλις
τῆς χρυσολόγχου Παλλάδος κεκλημένη,
οὗ παῖδ' Ἐρεχθέως Φοῖβος ἔζευξεν γάμοις
βίᾳ Κρέουσαν, ἔνθα προσβόῤῥους πέτρας
Παλλάδος ὑπ' ὄχθῳ τῆς Ἀθηναίων χθονὸς
Μακρὰς καλοῦσι γῆς ἄνακτες Ἀτθίδος.
ἀγνὼς δὲ πατρὶ, τῷ θεῷ γὰρ ἦν φίλον,
γαστρὸς διήνεγκ' ὄγκον· ὡς δ' ἦλθεν χρόνος,

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1. The long syllable preceding *οὐρανόν* violates the law of the final cretic. Cf. *Phoen.* 747 *ἀμφότερον· ἀπολειφθὲν γὰρ οὐδὲν θάτερον.* There are a few other more or less clear examples of the irregularity.——**3.** **μιᾶς**: 'of *one* goddess', Pleione. Some connexion seems to be intended between *θεῶν* and *θεῶν μιᾶς*. One of the host of heaven (perhaps it is meant) bestowed a tender reward for his pains. But we want more knowledge of the story. *θεοῦ ἀλίας* Shilleto.——**5.** **ὀμφαλὸν.** In the temple 'close by the *ἑστία* stood the famous *omphalos*. It was a rounded conical white stone, similar in shape to half an egg, and of such height that the suppliant could sit upon it. The story is that Zeus, wishing to discover the centre of the earth, despatched

ION

Scene: before the temple of Apollo at Delphi. Time: just before sunrise. Enter HERMES.

Hermes. To Atlas, him whose brazen shoulders wear
The sky, the ancient dwelling-place of gods,
A goddess brought forth Maia; she to Zeus
Me, Hermes, errant messenger of heaven.
This place is Delphi, from whose centre-stone
Enthroned Phoebus prophesies to the world
The thing that shall be as the thing that is.
I have an errand here. There is a burgh,
In Hellas something famed, whose style proclaims
Her patron Pallas of the golden spear.
There, at the northward rocks 'neath Pallas' hill
In Athens, which the lords of Attic land
Call the Long Cliffs, Phoebus embraced perforce
Erechtheus' child Creusa. Unobserved
(For so was Phoebus' pleasure) by her sire,
She bore her burden till the time was come.

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two eagles, one from the east and one from the west, and that the omphalos marked the point at which the birds met'. *B.*——**7. τὰ...μέλλοντα**: *that which both is and is to be*: the point is that to the god the future is but another present. So in *Hel.* 923 a prophetess knows *τά τ' ὄντα καὶ μή*, the future, which 'both is and is not'. For the position of *τε* see Kühner, *Greek Grammar*, § 520, note 5 b.——**9.** 'The *gilded point* of the spear of the colossal bronze statue of Athene Promachos on the Acropolis was a conspicuous object at a distance of several miles'. *B.*——**11.** The cave (see *v.* 17) is at the base of the cliffs at the N. W. corner of the Acropolis; it was dedicated to Apollo and Pan.——**13. ἄνακτες**: owners, *i.e.* inhabitants.——**15. διήνεγκε**:

τεκοῦσ' ἐν οἴκοις παῖδ' ἀπήνεγκεν βρέφος
εἰς ταὐτὸν ἄντρον οὗπερ ηὐνάσθη θεῷ
Κρέουσα, κἀκτίθησιν ὡς θανούμενον
κοίλης ἐν ἀντίπηγος εὐτρόχῳ κύκλῳ,
προγόνων νόμον σῴζουσα τοῦ τε γηγενοῦς
Ἐριχθονίου· κείνῳ γὰρ ἡ Διὸς κόρη
φρουρὼ παραζεύξασα φύλακε σώματος
δισσὼ δράκοντε, παρθένοις Ἀγλαυρίσιν
δίδωσι σῴζειν· ὅθεν Ἐρεχθείδαις ἐκεῖ
νόμος τίς ἐστιν ὄφεσιν ἐν χρυσηλάτοις
τρέφειν τέκν'· ἀλλ' ἣν εἶχε παρθένος χλιδὴν
τέκνῳ προσάψασ' ἔλιπεν, ὡς θανουμένῳ.
καί μ' ὢν ἀδελφὸς Φοῖβος αἰτεῖται τάδε·
ὦ σύγγον', ἐλθὼν λαὸν εἰς αὐτόχθονα
κλεινῶν Ἀθηνῶν, οἶσθα γὰρ θεᾶς πόλιν,
λαβὼν βρέφος νεογνὸν ἐκ κοίλης πέτρας,
αὐτῷ σὺν ἄγγει σπαργάνοισί θ' οἷς ἔχει,
ἔνεγκε Δελφῶν τἀμὰ πρὸς χρηστήρια,
καὶ θὲς πρὸς αὐταῖς εἰσόδοις δόμων ἐμῶν.
τὰ δ' ἄλλ', ἐμὸς γάρ ἐστιν, ὡς εἰδῇς, ὁ παῖς,
ἡμῖν μελήσει. Λοξίᾳ δ' ἐγὼ χάριν
πράσσων ἀδελφῷ, πλεκτὸν ἐξάρας κύτος
ἤνεγκα, καὶ τὸν παῖδα κρηπίδων ἔπι
τίθημι ναοῦ τοῦδ', ἀναπτύξας κύτος
ἑλικτὸν ἀντίπηγος, ὡς ὁρῷθ' ὁ παῖς.
κυρεῖ δ' ἅμ' ἱππεύοντος ἡλίου κύκλῳ
προφῆτις εἰσβαίνουσα μαντεῖον θεοῦ·
ὄψιν δὲ προσβαλοῦσα παιδὶ νηπίῳ
ἐθαύμασ' εἴ τις Δελφίδων τλαίη κόρη
λαθραῖον ὠδῖν' εἰς θεοῦ ῥῖψαι δόμον,

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bare to the end.——19. ἀντίπηγος: *a cradle*, made of a curved top or lid (see *v.* 39) and a curved bottom, on which it could rock, the two parts more or less symmetrical, whence the name; cf. *ἀντίστροφος* etc. The second part of the word (see *πήγνυμι*) suggests that they were originally made of wood or bark, but this was of basket-work.——εὐτρόχῳ κύκλῳ points to the curved underside.——23. Ἀγραυλίσιν: *daughters of Agraulos* (Cecrops). See a full discussion of the genealogy and the story by Miss Harrison, *Mythology etc. of Ancient Athens, Intr.* p. xxii.——24. ἐκεῖ, in Athens.——25: see *v.* 1431.——26. χλιδὴν: her girlish weaving; see *v.* 1417; hence *παρθένος* here. ——27. ὡς θανουμένῳ. It was customary to place ornaments on those about

Delivered then in secret of a babe
She did convey it to that very cave,
Wherein the god embraced her, and exposed,
As unto death, within a cradle round,
Neglecting not the custom of her race
From earth-born Erichthonius down. (To him,
What time she gave him to the Agraulid maids,
Athena bound for watch two guardian snakes;
In memory whereof Erechtheus' sons
In Athens still upon their nursing babes
Put serpents wrought of gold.) What maiden gawds
She had, she fastened, ere she left her babe,
Upon it, as for death. Then brotherly
My brother Phoebus made request of me:
"Go now, I pray thee, to that glorious land
Which from all time is Athens; well thou know'st
The sacred town; and in a cavern find
A new-born child, which with the cradle bear
And tokens in it to mine oracle
Of Delphi. At the entrance of my house
Lay it, and leave the rest (for thou must know
The boy is mine) to me." Then I, to please
My prophet-brother, took my burden up,
The osier cradle, and I set the child
Here, on the temple-steps, and turned the lid
Full open, that the infant might be seen.
It chanced that as the sun rode forth in heaven,
The interpretress went in unto the fane.
Casting a glance upon the tender babe
She marvelled if perchance some Delphian maid
Dared with exposure of a secret birth

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to be buried.——29. αὐτόχθονα: *grown actually upon the soil*, as boasting to have held it from times beyond memory and to have been the first inhabitants. For the same reason their heroes (see *v.* 20) are sons of earth.——32. ἄγγει (and κύτος, *v.* 37): general words for a vessel of any form.——40. ἑλικτὸν: *turnable* upon hinges, see on *v.* 19.——41. ἅμα κύκλῳ: *with the wheel.*——κυρεῖ...εἰσβαίνουσα: *was by coincidence entering*, it being so ordered that the infant should be placed there at sunrise, the hour of her

ὑπὲρ δὲ θυμέλας διορίσαι πρόθυμος ἦν.
οἴκτῳ δ' ἀφῆκεν ὠμότητα, καὶ θεὸς
συνεργὸς ἦν τῷ παιδὶ μὴ 'κπεσεῖν δόμων.
τρέφει δέ νιν λαβοῦσα· τὸν σπείραντα δὲ
οὐκ οἶδε Φοῖβον, οὐδὲ μητέρ' ἧς ἔφυ·
ὁ παῖς τε τοὺς τεκόντας οὐκ ἐπίσταται.
νέος μὲν οὖν ὢν, ἀμφὶ βωμίους τροφὰς
ἠλᾶτ' ἀθύρων· ὡς δ' ἀπηνδρώθη δέμας,
Δελφοί σφ' ἔθεντο χρυσοφύλακα τοῦ θεοῦ
ταμίαν τε πάντων πιστὸν, ἐν δ' ἀνακτόροις
θεοῦ καταζῇ δεῦρ' ἀεὶ σεμνὸν βίον.
Κρέουσα δ' ἡ τεκοῦσα τὸν νεανίαν
Ξούθῳ γαμεῖται συμφορᾶς τοιᾶσδ' ὕπο.
ἦν ταῖς Ἀθήναις τοῖς τε Χαλκωδοντίδαις,
οἳ γῆν ἔχουσ' Εὐβοΐδα, πολέμιος κλύδων·
ὃν συμπονήσας καὶ ξυνεξελὼν δορὶ
γάμων Κρεούσης ἀξίωμ' ἐδέξατο,
οὐκ ἐγγενὴς ὢν, Αἰόλου δὲ τοῦ Διὸς
γεγὼς Ἀχαιός· χρόνια δὲ σπείρας λέχη
ἄτεκνός ἐστι, καὶ Κρέουσ'· ὧν οὕνεκα
ἥκουσι πρὸς μαντεῖ' Ἀπόλλωνος τάδε
ἔρωτι παίδων. Λοξίας δὲ τὴν τύχην
εἰς τοῦτ' ἐλαύνει, κοὐ λέληθεν ὡς δοκεῖ.
δώσει γὰρ εἰσελθόντι μαντεῖον τόδε
Ξούθῳ τὸν αὑτοῦ παῖδα, καὶ πεφυκέναι
κείνου σφε φήσει, μητρὸς ὡς ἐλθὼν δόμους
γνωσθῇ Κρεούσῃ, καὶ γάμοι τε Λοξίου
κρυπτοὶ γένωνται, παῖς τ' ἔχῃ τὰ πρόσφορα.

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entrance.——46. **ὑπὲρ...θυμέλας**: *beyond the place of sacrifice, i.e.* more properly the platform in front of the temple (*v.* 114), with the great altar etc. But the plural marks that the word is here used in a wide sense, for the whole sanctuary.——47. *because of pity she dismissed her cruelty.*——48. **μὴ ἐκπεσεῖν**: *not to be cast out*; consecutive.——52. **τροφὰς**: *place of rearing.* **βωμίους**: *consecrated by altars*, from which (*v.* 323) he was actually fed, though this is not here directly in view.——53. **ἀπηνδρώθη.** Cf. *ἀποπληρόω.*——56. **καταζῇ**: *live through, live on, down to* the present, as we also say.——59. **Χαλκ.**: the Chalcidians, from their hero Chalcodon.——60. **κλύδων**: a happy metaphor, suggesting at once a natural comparison of the war between the peoples to the flowing Euripus actually parting them, and

Affront the sacred place. Her will was quick
To put it o'er the pale; but pity took
Her cruel purpose from her, and the god
Aided to keep his child within his house.
She took the babe and reared it, knowing not
The mother still, nor Phoebus for the sire,
More than the infant knows from whom he came.
So round the altars of this holy home
His playful childhood strayed; and when he came
To man, the Delphians made him treasure-ward
And keeper to the god in general trust.
Thus in the precinct to this day he leads
A sacred life. Meanwhile Creusa, she
Whose son he is, hath wedded Xuthus, won
Upon occasion of a war which ran
High between Athens and Euboean folk,
Sons of Chalcodon. Xuthus, lending aid
To close the trouble, for his good desert
Received her hand, though not Athenian born,
But tracing an Achaean pedigree
Through Aeolus to Zeus. But, wedded long,
He and his wife are childless still; and this,
Their longing for a child, hath brought them here
To seek Apollo. He with subtle hand,
Not blind as he may seem, guides the event,
And means that Xuthus, entering at his door,
Shall from Apollo take Apollo's son
And be declared the father: thus the lad
Shall reach his mother's house, be known to her,
And thus obtain, without discovery
Of what Apollo did, his proper rights.

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the effect of it in carrying Xuthus to greatness.——61. ὃν: *πόλεμον*, rather than *κλύδωνα*, is the substantive to which the phrases are adapted.——ξυνεξελὼν: *aided to finish it, do it away.*——64. Ἀχαιός, *i.e.* of the northern branch, *Phthian* (Paley). The home of Xuthus was laid, like that of the Achaean Achilles, in Phthia. The pedigree was given, as usual, variously.——68. οὐ λέληθεν: *it has not escaped his observation, as it seems to have done.*——71. ὡς: *with the intention that.*——72. τε...τε: that the two desirable results may

Ἴωνα δ' αὐτὸν κτίστορ' Ἀσιάδος χθονὸς
ὄνομα κεκλῆσθαι θήσεται καθ' Ἑλλάδα.
ἀλλ' εἰς δαφνώδη γύαλα βήσομαι τάδε,
τὸ κρανθὲν ὡς ἂν ἐκμάθω παιδὸς πέρι.
ὁρῶ γὰρ ἐκβαίνοντα Λοξίου γόνον
τόνδ', ὡς πρὸ ναοῦ λαμπρὰ θῇ πυλώματα
δάφνης κλάδοισιν. ὄνομα δ' οὗ μέλλει τυχεῖν
Ἴων' ἐγώ σφε πρῶτος ὀνομάζω θεῶν.

Exit.

Enter, from the temple, ION *and certain* Delphians *employed in the service of Apollo.*

ΙΩΝ.

Ἅρματα μὲν τάδε λαμπρὰ τεθρίππων·
ἥλιος ἤδη λάμπει κατὰ γῆν·
ἄστρα δὲ φεύγει πυρὶ τῷδ' αἰθέρος
εἰς νύχθ' ἱεράν.
Παρνησιάδες δ' ἄβατοι κορυφαὶ
καταλαμπόμεναι τὴν ἡμερίαν
ἁψῖδα βροτοῖσι δέχονται.
σμύρνης δ' ἀνύδρου καπνὸς εἰς ὀρόφους
Φοίβου πέτεται,
θάσσει δὲ γυνὴ τρίποδα ζάθεον
Δελφίς, ἀείδουσ' Ἕλλησι βοάς,
ἃς ἂν Ἀπόλλων κελαδήσῃ.
Ἀλλ', ὦ Φοίβου Δελφοὶ θέραπες,
τὰς Κασταλίας ἀργυροειδεῖς

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be combined.——74. 'Ion is to be the eponymous hero of the Ionian settlement in Asia Minor: see *v.* 1584'. *B.*——75. **θήσεται**: *will cause.*——76. **γύαλα**: the sanctuary of Delphi as a whole. See on *v.* 220. Here the particular reference is to the enclosure, planted with laurels, by which the whole collection of shrines, treasure-houses, etc. was surrounded.——77. **τὸ κρανθὲν**: *what is destined* to happen, the ensuing story.——**ἐκμάθω.** He knows the general intention of Apollo, but is interested in 'seeing it out'.——79. **λαμπρὰ θῇ**: *make bright* (*clean*) by sweeping.——82. **τεθρίππων.** The stop here is necessary if λάμπει be retained in *v.* 83. 'Musgrave proposed κάμπτει (*turns home* to the west) for λάμπει. This would be a great improvement and it is unfortunate that it lacks MSS. authority'. *B.*——84. *before yonder fire the stars flee into the great dark of space.* The poetical conception

Ion the god will name him and renown
Through Hellas for the cities of his name
Which he shall plant in Asia. Now, to learn
The fuller working of his destiny,
I go aside into these laurel-groves.
For even now I see Apollo's son
Come forth, to cleanse the approaches of the fane
With branch of laurel. Be his destined name,
Ion, from Hermes first of gods received.

Exit.

Enter, from the temple, ION *and certain* Delphians *employed in the service of Apollo.*

Ion. See, the sun! His chariot-light
O'er the earth already speeds,
While before his fiery steeds
Fly the stars into the vasty night.
See Parnassus' summits bright,
Pathless peaks, by day-break lit,
Which to the wide world welcome it!
Smoke of the unshowered frankincense
Soars to Phoebus' roof divine;
The priestess waits Apollo's sign,
On the tripod waits Apollo,
There to hear his voice and follow
Forth in public chant his secret sense.
Go, his Delphian servants, ye
To the silver eddies of Castaly,

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is that of a dark region outside of day, into which the stars retire.——πυρὶ. The dative, freely used in poetry, may here be regarded either as causal or, perhaps rather, modelled on such phrases as *εἴκειν τινί, χωρεῖν τινί* etc.——85. ἱεράν: *sacred*, a vague term of reverence. It is applied to all the great elements of nature (fire, water, light, darkness, earth, rain, rivers etc.) as such.——86. ἄβατοι: not inaccessible, but haunted by Apollo, Bacchus, and other deities, and feared accordingly.——89. ἀνύδρου, because grown in the desert.——90. θάσσει τρίποδα: *i.e.* it is a day on which the oracle is open.——92. ἀείδουσα. The answers of the Pythia were delivered in a musical tone and cadence, and were frequently in metre.——95. Κασταλίας: the sacred spring which flowed down from the cliffs (Phaedriades) on the

βαίνετε δίνας, καθαραῖς δὲ δρόσοις
ἀφυδρανάμενοι στείχετε ναούς,
στόμα τ' εὔφημον φρουρεῖτ' ἀγαθοί,
φήμας τ' ἀγαθὰς τοῖς ἐθέλουσιν
μαντεύεσθαι
γλώσσης ἰδίας ἀποφαίνειν.
ἡμεῖς δέ, πόνους οὓς ἐκ παιδὸς
μοχθοῦμεν ἀεί, πτόρθοισι δάφνης
στέφεσίν θ' ἱεροῖς ἐσόδους Φοίβου
καθαρὰς θήσομεν, ὑγραῖς τε πέδον
ῥανίσιν νοτερόν· πτηνῶν τ' ἀγέλας,
αἳ βλάπτουσιν
σέμν' ἀναθήματα, τόξοισιν ἐμοῖς
φυγάδας θήσομεν· ὡς γὰρ ἀμήτωρ
ἀπάτωρ τε γεγὼς τοὺς θρέψαντας
Φοίβου ναοὺς θεραπεύω.

Exeunt all, except Ion. He takes his broom of bay and begins to sweep.

Ἄγ', ὦ νεηθαλὲς, ὦ στρ.

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north side of Delphi.——96. **δρόσοις.** Sprinkling would be ritually sufficient, and the use of *δρόσοι* is perhaps intended to suggest this, although it is sometimes used in poetry with no meaning more special than *water*.——98—101. According to the ancient belief a religious function would be hindered of its efficiency, and not merely disturbed, by unfavourable words used during the performance of it. Abstinence from such words (*εὐφημία*) was therefore the duty of all present, and more particularly of those ministering.——The construction is obscure and there is probably some small error in the reading. For *ἀγαθὸν* (MSS.), which is not satisfactory, Mr Bayfield gives **ἀγαθοί**, *guard your lips religiously*, *noble as ye are* (see the Lexicon, *s.v. ἀγαθός*), *i.e.* as your gentle birth and duty as Delphians (*v.* 94) requires you. In the second clause **ἀποφαίνειν** (*utter*) may be taken either (1) with *ἀγαθὰς τοῖς ἐθέλ. μαντεύεσθαι*, *keep* (*φρουρεῖτε* supplied again) *speech proper*, *for the advantage of the intending inquirers*, *to utter from the tongue*, or (2) as an infinitive used in an imperative sense, such as is common in legal forms, ritual directions, and the like: for such an infinitive following a true imperative Mr Bayfield cites Herod. 6. 86 *σὺ δή μοι καὶ τὰ χρήματα δέξαι καὶ τάδε τὰ σύμβολα σῷζε λαβών· ὃς δ' ἂν ἔχων ταῦτα ἀπαιτέῃ, τούτῳ ἀποδοῦναι*, where however the change of construction is more natural, as the time regarded changes from the present to recurring occasions in the future. On the whole I incline to accept *ἀγαθοί* and to take *ἀποφαίνειν* in the first way.——

And bathe yourselves, and come again,
Clean and made holy, to the fane.
Guard your speech, that never word
On your noble lips be heard
To mar their purpose, who resort
For question to this sacred court.
I the while the task fulfil
Which is mine from childhood still,
With laurel-bough in mystic tie
The portal here to purify,
To sprinkle o'er
The holy floor,
And banish far the feathered race,
That do our beauteous gifts disgrace,
With arrows. Father had I none,
Mother none, and thus alone
Love and service all I give
To Phoebus' house, whereby I live.

Exeunt all, except Ion. He takes his broom of bay and begins to sweep.

Ion. Come, servant mine,

ἰδίας, if correct, must be meant to suggest something of the same idea as the 'not speaking thine own words' of the Prophet. On this solemn occasion the *individual tongue* is to be restrained for the good of the public (τὸ κοινόν). I have elsewhere suggested ἰλέας, feminine of ἰλέως, on the analogy of πλέως, πλέα, which Mr Bayfield adopts. The form ἰλέα is not actually found, the adjective being generally of two terminations. This fact is not conclusive against it by any means, and I still think it probable; but as ἰδίας is perhaps not indefensible, I retain it under reserve.——102. ἡμεῖς: the plural is constantly used, when (among other cases) a person speaks of himself in an official capacity.——πόνους: in apposition to the notion of service implied in θήσομεν καθαράς etc.——104. στέφεσίν θ' ἱεροῖς: usually referred to the putting of wreaths on the temple. But since in the following scene the tasks here mentioned are exactly followed and in the same order, the sweeping (*vv.* 112—141), the sprinkling (*vv.* 142—152), and the scaring of the birds (*vv.* 153—183), a reference here to something else does not seem probable. I think therefore that the whole phrase πτόρθοισι...ἱεροῖς should be taken as describing the brush, which is made of branches of bay and flocks of wool, tied together with a sacred tie of wool resembling the fillets (στέφη, στέμματα) used in ritual.——108. ἀναθήματα: tripods, statues, etc.,

καλλίστας προπόλευμα δάφνας, ἃ τὰν Φοίβου θυμέλαν
σαίρεις ὑπὸ ναοῖς
κήπων ἐξ ἀθανάτων,
ἵνα δρόσοι τέγγουσ᾽ ἱεραὶ, ῥυτὰν ἀέναον παγὰν
ἐκπροϊεῖσαι
μυρσίνας, ἱερὰν φόβαν ᾇ σαίρω δάπεδον θεοῦ
παναμέριος ἅμ᾽ ἁλίου πτέρυγι θοᾷ λατρεύων τὸ κατ᾽ ἦμαρ.
Ὦ Παιὰν, ὦ Παιὰν,
εὐαίων, εὐαίων
εἴης, ὦ Λατοῦς παῖ.
καλόν γε τὸν πόνον, ὦ ἀντ.
Φοῖβε, σοὶ πρὸ δόμων λατρεύω, τιμῶν τὴν μαντεῖον ἕδραν.
κλεινὸς δ᾽ ὁ πόνος μοι
θεοῖσιν δούλαν χέρ᾽ ἔχειν,
οὐ θνατοῖς, ἀλλ᾽ ἀθανάτοις· εὐφάμοις δὲ πόνοις μοχθεῖν
οὐκ ἀποκάμνω·
Φοῖβός μοι γενέτωρ πατήρ· τὸν βόσκοντα γὰρ εὐλογῶ,
τὸ δ᾽ ὠφέλιμον ἐμοὶ πατέρος ὄνομα λέγω, Φοίβου τοῦ κατὰ ναόν.
ὦ Παιὰν, ὦ Παιὰν,
εὐαίων, εὐαίων
εἴης, ὦ Λατοῦς παῖ.

Ἀλλ᾽ ἐκπαύσω γὰρ μόχθους
δάφνας ὁλκοῖς· χρυσέων δ᾽ ἐκ
τευχέων ῥίψω γαίας παγὰν,
ἃν ἀποχεύονται Κασταλίας δῖναι,
νοτερὸν ὕδωρ βάλλων,
ὅσιος ἀπ᾽ εὐνᾶς ὤν.

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in the precinct.——113. **προπόλευμα**: *instrument of service*.——114. **κήπων ἐξ ἀθ.** is in syntax an adjective qualifying ἁ, 'laurel *from the garden*'.——116: *where the sacred stream, sending forth from among the myrtle a free and never-failing spring, waters the sacred foliage* etc. The expression is redundant but sufficiently clear.——122. **ἅμα ἁλίου πτέρυγι.** Cf. *v.* 41.——128. **γε.** If I am a slave, it is in a noble service.——134. **εὐφάμοις,** because

Born of the tender bay, who sweepest fair
This holy place
Before the fane of Phoebus. Come, thou growth
Of groves eterne,
Whose springs, that from the myrtle-boskage pour
A never-failing stream,
Feed me the sacred leaves, wherewith I brush
The consecrated ground, and every dawn
Time by the flying sun the daily task.

O strong to save, O strong to save,
To thee, Latona's son, to thee,
Blessing, eternal blessing be!

A glorious task,
Phoebus, to labour at thy gate, and grace
Thy prophet-seat!
A glorious task, hand-service to a god,
No less a lord
Than an immortal god! Of such a task
How should I ever tire?
Phoebus my father is, my father. Who
Doth feed me else? I thank him by the name,
Apt for his love, the temple's lord, my sire!

O strong to save, O strong to save,
To thee, Latona's son, to thee
Blessing, eternal blessing, be!

Next, my part of sweeping o'er,
With a golden urn I pour
Rock-born water, issuing
From the bright Castalian spring,
I who cast it, clean myself and pure.

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religious (*v.* 98), but here with second reference to the sense *of good repute*, *honourable*; contrast δύσφημος *scandalous.*——139. Constr. τὸ ὠφέλ. ἐμοὶ Φοίβου λέγω πατέρος ὄνομα, *the goodness* (or *service*) *to me of Phoebus I describe* [illegible] *the name 'father'*. For ὄνομα λέγω cf. *v.* 80.——**145.** ὁλκοῖς (that which

εἴθ' οὕτως αἰεὶ Φοίβῳ
λατρεύων μὴ παυσαίμαν,
ἢ παυσαίμαν ἀγαθᾷ μοίρᾳ.
  Ἔα, ἔα·
φοιτῶσ' ἤδη, λείπουσίν τε
πτανοὶ Παρνασοῦ κοίτας.
αὐδῶ μὴ χρίμπτειν θριγκοῖς,
μηδ' εἰς χρυσήρεις οἴκους.
μάρψω σ' αὖ τόξοις, ὦ Ζηνὸς
κῆρυξ, ὀρνίθων γαμφηλαῖς
ἰσχὺν νικῶν.
ὅδε πρὸς θυμέλας ἄλλος ἐρέσσει
κύκνος· οὐκ ἄλλᾳ
φοινικοφαῆ πόδα κινήσεις;
οὐδέν σ' ἁ φόρμιγξ ἁ Φοίβου
σύμμολπος τόξων ῥύσαιτ' ἄν.
πάραγε πτέρυγας,
λίμνας ἐπίβα τᾶς Δηλιάδος·
αἱμάξεις, εἰ μὴ πείσει,
τὰς καλλιφθόγγους ᾠδάς.
ἔα, ἔα·
τίς ὅδ' ὀρνίθων καινὸς προσέβα;
μῶν ὑπὸ θριγκοὺς εὐναίας
καρφηρὰς θήσων τέκνοις;
ψαλμοί σ' εἴρξουσιν τόξων.
οὐ πείσει; χωρῶν δίναις
ταῖς Ἀλφειοῦ παιδούργει,
ἢ νάπος Ἴσθμιον,
ὡς ἀναθήματα μὴ βλάπτηται
ναοί θ' οἱ Φοίβου.

ἕλκεται, the broom of laurel) depends as instrumental on *μόχθους*.——153. He is thinking, with religious hope, of death, but unconsciously anticipates his future greatness.——158. **αὖ**. He had killed eagles on like occasions before.——164. **ἁ...σύμμολπος** (*οὖσα*): *the fact that Phoebus' lyre makes music with thee.* See the beautiful description of Apollo and the chorus of swans in Aristophanes, *Birds* 769.——167. **λίμνας**: a circular piece of water (*λίμνη τροχοειδής* Herodotus) at the oracular sanctuary of Apollo in Delos.——168. **αἱμάξεις...ᾠδάς**: '*thou shalt raise, and in blood, if thou wilt not heed, that sweet dirge of thine.* **τὰς**, demonstrative. *αἱμάσσειν ᾠδάς* is an expression

May the task unending so endure
Without a close,
Or ending find a blest repose!

There, see! The birds are up: they fly
Their nests upon Parnassus high,
And hither tend. I warn you all,
To golden house and marble wall
Approach not. Once again my bow,
Zeus' herald-bird, will lay thee low,
Of all that fly the mightiest thou
In talon! Lo, another now
Sails hitherward, a swan! Away,
Away, thou red-foot! Not the lay,
Which ye to Phoebus' music sing,
Should save thee from the fatal string.
Come, turn thy flight,
On Delos' mere alight;
Or thou shalt shed thy sweetest note
And death-song from thy bleeding throat.
There, see again! What stranger wing
Approaches? Dost thou think indeed
Beneath our eaves to build and breed?
Thou also, shun the sounding string.
Dost hear me? Choose, to nurse thy brood,
Alpheus or the Isthmian wood,
That so my patron's sacred fane
And votive treasure take no stain.

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similar to μηκύνειν βοήν *to raise a loud cry*, τήκειν οἰμωγήν *to utter a languishing lament*, κλέπτειν μύθους *to speak deceitfully* etc. The swan is not a musical bird, but was fabled to sing *at its death*. Ion threatens that he will give the bird cause to sing and to sing in a *bloody* death'. *B.*——172. **εὐναίας**, *i.e.* εὐνάς. For the form cf. τροπαία (τροπή) *change* of wind (Aesch. *Ag.* 229), θυραία *ib.* 1039: it occurs also in Aesch. *Sept.* 1007, where see note.——175. **παιδούργει**. 'We should probably read παιδουργεῖν (inf. for imperative)'. *B.* But the lines are not here continuous.——**Ἀλφειοῦ...Ἴσθμιον**: the sanctuaries of Zeus at Olympia by the Alpheus, and of Poseidon on the Isthmus of Corinth, the places of the athletic festivals.——183. On the arrangements here see the section of the Introduction on the *Parodos*.——

κτείνειν δ' ὑμᾶς αἰδοῦμαι
τοὺς θεῶν ἀγγέλλοντας φήμας
θνατοῖς· οἷς δ' ἔγκειμαι μόχθοις
Φοίβῳ δουλεύσω, κοὐ λήξω
τοὺς βόσκοντας θεραπεύων.

Exit.

Here probably was performed in pageant, by the ministers mentioned in v. 94, *on the altar in front of the temple, the sacrifice mentioned in v.* 419. *After the pageant, the stage being clear, enter the* Chorus, *handmaidens of Creusa, probably fifteen in number according to usage. They converse with each other as they pass up and down, admiring the buildings.*

ΧΟΡΟΣ.

Οὐκ ἐν ταῖς ζαθέαις Ἀθά- στρ.
ναις εὐκίονες ἦσαν αὐ-
λαὶ θεῶν μόνον, οὐδ' ἀγυι-
άτιδες θεραπεῖαι·
ἀλλὰ καὶ παρὰ Λοξίᾳ
τῷ Λατοῦς διδύμων προσώ-
πων καλλιβλέφαρον φῶς.—

184—189. οὐκ...ἦσαν...μόνον: *i.e.* 'I find that there are such here also'. The imperf. (with *ἄρα* if surprise is to be expressed) is so used, when a previous belief is corrected; 'it was not so, as I thought'.——αὐλαὶ θεῶν *sacred fore-courts* or *vestibules* is the natural meaning.——ἀγυιάτιδες θεραπεῖαι 'worship of the *ἀγυιεύς*', the protector of the *ἀγυιαί streets*, symbolised by conical pillars erected at the doors of the houses. In the anthropomorphic hierology the name *ἀγυιεύς* was attached as a title to Apollo.——ἀλλὰ καὶ ...: *at Loxias' house also is the fair-browed brightness of the double front.* In the arrangement of the approach to the temple of Delphi there was some feature which an Athenian visitor would notice as specially reminding him of his own town. What this was does not appear to be ascertainable. The phrase *δίδυμα πρόσωπα* is commonly referred to the east and west faces of the temple; but attention could scarcely be attracted by a feature common to almost every temple in Greece, and moreover the description should naturally refer to what the visitors can now see or be supposed to see. The use of *αὐλαί* suggests a *court* before the temple, enclosed by *two colonnades*,

And yet to kill you, birds, who sign
To mortal men the will divine,
It pities me. But I must do,
As servant true,
My master's task, nor cease to give
Worship to him by whom I live.

Exit.

Here probably was performed in pageant, by the ministers mentioned in v. 94, *on the altar in front of the temple, the sacrifice mentioned in v.* 419. *After the pageant, the stage being clear, enter the* Chorus, *handmaidens of Creusa, probably fifteen in number according to usage. They converse with each other as they pass up and down, admiring the buildings.*

CHORUS.

Lo, as in our religious home
Are sacred fore-courts set with pillars fair
And symbols of the gate,
So likewise here the house of Loxias
Showeth symmetric front,
Bright as twin eyes beneath the brows.

---

resembling more or less those of St Peter's at Rome. There was an enclosure, though not apparently a pillared enclosure, in front of the Parthenon; but it seems likely that the reference is to some custom or some monument now unknown. Whether the epithet *καλλιβλέφαρον* merely emphasizes poetically the comparison between the symmetry of the architectural face and that of a human face, or whether the *brow* points to some special feature, must be left uncertain.——καλλιβλέφαρον Brodaeus. *καλλίφαρον* MSS.——190. The decorations described were probably in painted sculpture. They refer to the destruction of earth-born monsters by gods and heroes and were 'evidently chosen from their relation to the victory of Apollo over the earth-born Python' (Prof. Middleton; article on the temple of Delphi, *Hellenic Journal* Vol. 9). The description does not show in what part of the architecture they were, but they are evidently supposed to be easily visible by persons at some distance from the temple. They may have belonged to the colonnades of the *αὐλή*, if such there were. In the want of exact knowledge of the place, as it was known to Euripides and

Ἰδοὺ, τάνδ' ἄθρησον·
Λερναῖον ὕδραν ἐναίρει
χρυσέαις ἅρπαις ὁ Διὸς παῖς.
φίλα, πρόσιδ' ὄσσοις.—
Ὁρῶ· καὶ πέλας ἄλλος αὐ- ἀντ.
τοῦ πανὸν πυρίφλεκτον αἴ-
ρει τίς; ἆρ' ὃς ἐμαῖσι μυ-
θεύεται παρὰ πήναις
ἀσπιστὰς Ἰόλαος, ὃς
κοινοὺς αἰρόμενος πόνους
Δίῳ παιδὶ συναντλεῖ;—
Καὶ μὰν τόνδ' ἄθρησον
πτεροῦντος ἔφεδρον ἵππου·
τὰν πυρπνέουσαν ἐναίρει
τρισώματον ἀλκάν.—
Παντᾷ τοι βλέφαρον διώκω.
σκέψαι κλόνον ἐν τείχεσι λαΐνοισι Γιγάντων.—
Ὧδε δερκόμεθ', ὦ φίλαι.—
Λεύσσεις οὖν ἐπ' Ἐγκελάδῳ γοργωπὸν πάλλουσαν
ἴτυν;—
Λεύσσω Παλλάδ' ἐμὰν θεόν.—
Τί γάρ; κεραυνὸν ἀμφίπυρον
ὄμβριμον ἐν Διὸς
ἑκηβόλοισι χερσίν;—
Ὁρῶ· τὸν δάϊον Μίμαντα πυρὶ καταιθαλοῖ.—
Καὶ Βρόμιος ἄλλον ἀπολέμοισι κισσίνοισι βάκτροις
ἐναίρει Γᾶς τέκνων ὁ Βακχεύς.—

Ion, *with others, appears at the temple.*

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his audience, nothing can be precisely determined. We can only presume that the representation is fairly correct so far as it goes.——196. '*Can it be he whose story is being told at my weaving?' i.e.* to beguile their labours. They were now in the middle of the story of Heracles.—200. **Δίῳ**: possessive adjective in the sense of the genitive *Διός*; cf. *Τελαμώνιος παῖς* (Aias), *Τυνδαρεία θυγατήρ* (Helen) etc.——201. **τόνδε**: Bellerophon.——203. **τάν**: the Chimaera.——206. **τύκαισιν** *carved work* (Hermann), 'does not occur, but is formed from *τυκ-* as *ταφή* from *ταφ-* (cf. *τύκος*, *τύκισμα*)'. The word gives a better rhythm than **ἐν τείχεσι** *on the walls* (MSS.), but it is not metrically necessary, as there are here no *strophae*; and as to the sense, it must be remembered that we do not know the true facts.——208. *We see it here.*

Behold yon beast!
It is the snake of Lerna, perishing
Beneath the golden scythe of Heracles.
Look at it, look!

Aye, and behold his comrade near
Who raises high a fiery-flaming torch.
Say who? Say is it he,
Whose tale I hear beside the running loom,
Brave Iolaus, true
Partner in Heracles' emprise.

And oh, yon knight!
See how he rides his winged steed and slays
That monster belching fire, which hath the strength
And form of three!

Fain would mine eye
Run every way. See there! The marble wall
Showeth the giant rout.
We see it here,

And dost thou note
Her, who is shaking o'er Enceladus
Her Gorgon shield?

Pallas, my Pallas!
And the bolt of Zeus
Twy-pointed, see'st thou, in his hurling hands?

Aye. That is Mimas fighting him and smirched
Black with his fire.

And Bromius too, not armed, but laying low
With a mere ivy-wand his Titan foe!

ION, *with others, appears at the temple.*

This speaker and the last are surveying the large subject (the battle of the giants) from different places.——212. **τί γάρ**; calls attention, like the Latin *quid?*, to a fresh point.——**ἀμφίπυρον** *flaming at each end.*——217. **Βρόμιος**:

One of the Chorus.

Σέ τοι τὸν παρὰ ναὸν αὐ-
δῶ· θέμις γυάλων ὑπερβῆναι λευκῷ ποδὶ— ;
ΙΩ. οὐ θέμις, ὦ ξέναι.
ΧΟ. οὐδ' ἂν ἐκ σέθεν ἂν πυθοίμαν— ;
ΙΩ. αὔδα τί θέλεις.
ΧΟ. ἆρ' ὄντως μέσον ὀμφαλὸν
γᾶς Φοίβου κατέχει δόμος;
ΙΩ. στέμμασί γ' ἐνδυτόν· ἀμφὶ δὲ Γοργόνες.
ΧΟ. οὕτω καὶ φάτις αὐδᾷ.
ΙΩ. εἰ μὲν ἐθύσατε πέλανον πρὸ δόμων
καί τι πυθέσθαι χρῄζετε Φοίβου,
πάριτ' εἰς θυμέλας. ἐπὶ δ' ἀσφάκτοις
μήλοισι δόμων μὴ πάριτ' εἰς μυχόν.
ΧΟ. ἔχω μαθοῦσα. θεοῦ δὲ νόμον
οὐ παραβαίνομεν·
ἃ δ' ἐκτὸς, ὄμμα τέρψει.
ΙΩ. πάντα θεᾶσθ', ὅ τι καὶ θέμις, ὄμμασι.
ΧΟ. μεθεῖσαν δεσπόται με θεοῦ
γύαλα τάδ' εἰσιδεῖν.
ΙΩ. δμωαὶ δὲ τίνων κλῄζεσθε δόμων;
ΧΟ. Παλλάδος ἔνοικα τρόφιμα μέλαθρα τῶν ἐμῶν τυράν-
νων.

Dionysus.——κισσ. βάκτροις: the thyrsus.——218. τὸν παρὰ ναόν: *you who are at the way to the temple.*——220. γυάλων: here the *temple.* The word is applied to the sanctuary of Delphi in various connexions, the special sense in each place being determined by the context. It seems to have meant properly a *cup-like hollow* (*Iph. Aul.* 1052 ἐν κρατήρων γυάλοις). Mr Bayfield, observing that 'it is used of no other temple than that of Delphi', finds the explanation 'in an almost unique characteristic of the Delphian sanctuary'. The ἄδυτον, the place of inspiration and the nucleus of the whole establishment and worship, 'was actually a pit or cavern in the earth, and nothing could be more natural than that a name originally describing the primitive sanctuary should afterwards be extended to the temple built over, and even to the sacred precincts. Indeed ἄδυτα is used in precisely the same manner, *v.* 1309'.——ποδὶ. Hermann adds βηλόν (*threshold*) which completes the sense. But possibly Ion interrupts the question, like the next, *v.* 222. The metre would not be consecutive, but in such a case this would be no disadvantage. ——223. So Hermann. πυθοίμαν αὐδάν; ΙΩ. τίνα δὲ θέλεις; MSS., against rhythm and sense.——225. *Yes, clothed in wreaths, and there are Gorgons on both sides of it,* the temporary and the permanent decorations of the *om-*

One of the Chorus.
Say, Sir,—thou hast the doorway—is it free
To enter, bare-footed, the sanctuary?
Ion. Nay, ladies. *Cho.* Might I not then ask thee —?
Ion. Aye:
Say what thou wilt. *Cho.* This temple, doth it lie
At earth's mid-centre truly, as we hear?
Ion. The stone, the wreaths, the Gorgons twain are here.
Cho. So it is e'en reported. *Ion.* If ye have
Burnt sacred oil before the fane, and crave
To enquire of Phoebus, this, the outer space,
Is open; richer gifts win further grace.
Cho. I am answered, and obey the god's decree,
What may be seen without, well-pleased to see.
Ion. So far as lawful is, your eyes content.
Cho. By favour of our lady we are sent
To view this holy precinct. *Ion.* Ye are thralls?
In whose obedience, pray? *Cho.* In Pallas' halls

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phalos, which the geographer Strabo describes as having on it 'the two figures of the legend', *i.e.* the two *eagles* which met there (see on *v.* 5). Hermann is probably right in supposing that Euripides here refers to the same figures, by the name of *Gorgons*. Such very ancient and rude sculptures, as these are likely to have been, may well have been variously identified and explained.——226—229. **εἰς θυμέλας**, *i.e.* as far as where Ion himself is, the top of the steps, representing the raised platform of the temple.——**εἰς μυχόν** *into the interior.* 'It would appear from this passage that poorer worshippers received their response on the steps or platform of the temple. To pass inside the temple was a privilege accorded only to those who could offer a sheep'. *B.*——**πέλανον** fragrant oil, thickened with meal, honey, etc. ——**ἐθύσᾰτε πέλᾰνον**: a rhythm very rare even in Euripidean anapaests and in the older dramatists almost unknown.——**ἐπ' ἀσφάκτοις μήλοισι**, *on condition of the non-slaughtering of sheep.*——230. **ἔχω μαθοῦσα**: *I have got and hold my information*, i.e. *I stand informed*; so *γήμας ἔχει has to wife* Soph. *O. T.* 577, *τοιαῦτα...κηρύξας ἔχει such is his proclamation.* The form is equivalent to the Greek perfect of condition. (Mr Bayfield here refers the origin to the intransitive use of *ἔχειν* (*ἔχω μαθοῦσα = εἰμὶ μαθοῦσα*) but I agree rather with Mr Whitelaw *Classical Review* [illegible] 251.——232. **οὐ παραβαίνομεν**: *we are not for transgressing.*——233. **δεσπόται.** Both here and in *v.* 235 (*τυράννων*) Creusa only is in thought, but the plural is used, as often, when the character (the mistress as such) rather than the individual is meant. ——**με θεοῦ** Hermann, *θεοῦ μέ* MSS.——**γύαλα.** See on *v.* 220.——235. The

παρούσας δ' ἀμφὶ τᾶσδ' ἐρωτᾷς.

Enter CREUSA, *attended.*

ΙΩ. Γενναιότης σοι, καὶ τρόπων τεκμήριον
τὸ σχῆμ' ἔχεις τόδ', ἥτις εἶ ποτ', ὦ γύναι.
γνοίη δ' ἂν ὡς τὰ πολλά γ' ἀνθρώπου πέρι
τὸ σχῆμ' ἰδών τις, εἰ πέφυκεν εὐγενής.
ἔα.
ἀλλ' ἐξέπληξάς μ', ὄμμα συγκλῄσασα σὸν,
δακρύοις θ' ὑγράνασ' εὐγενῆ παρηΐδα,
ὡς εἶδες ἁγνὰ Λοξίου χρηστήρια.
τί ποτε μερίμνης εἰς τόδ' ἦλθες, ὦ γύναι;
οὗ πάντες ἄλλοι γύαλα λεύσσοντες θεοῦ
χαίρουσιν, ἐνταῦθ' ὄμμα σὸν δακρυῤῥοεῖ.

ΚΡΕΟΥΣΑ.

Ὦ ξένε, τὸ μὲν σὸν οὐκ ἀπαιδεύτως ἔχει
εἰς θαύματ' ἐλθεῖν δακρύων ἐμῶν πέρι.
ἐγὼ δ' ἰδοῦσα τούσδ' Ἀπόλλωνος δόμους,
μνήμην παλαιὰν ἀνεμετρησάμην τινά.
ἐκεῖ δὲ τὸν νοῦν ἔσχον ἐνθάδ' οὖσά περ.
ὦ τλήμονες γυναῖκες· ὦ τολμήματα
θεῶν· τί δῆτα; ποῖ δίκην ἀνοίσομεν,
εἰ τῶν κρατούντων ἀδικίαις ὀλούμεθα;

ΙΩ. τί χρῆμα δ' ἀνερεύνητα δυσθυμεῖ, γύναι;

ΚΡ. οὐδέν· μεθῆκα τόξα· τἀπὶ τῷδε δὲ
ἐγώ τε σιγῶ, καὶ σὺ μὴ φρόντιζ' ἔτι.

ΙΩ. τίς δ' εἶ; πόθεν γῆς ἦλθες; ἐκ ποίας πάτρας
πέφυκας; ὄνομα τί σε καλεῖν ἡμᾶς χρεών;

ΚΡ. Κρέουσα μέν μοι τοὔνομ', ἐκ δ' Ἐρεχθέως
πέφυκα, πατρὶς γῆ δ' Ἀθηναίων πόλις.

ΙΩ. ὦ κλεινὸν οἰκοῦσ' ἄστυ, γενναίων τ' ἄπο
τραφεῖσα πατέρων, ὥς σε θαυμάζω, γύναι.

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subject of the sentence is Παλλ. ἔνοικα μέλαθρα, the predicate τρόφιμα μέλαθρα κ.τ.λ.——236. **παρούσας**: the predicate of the sentence.——237. **γενναιότης σοι** (ἔστι). γενναιότητος τῶν Boissonade, Badham.——244. **μερίμνης τόδε**: *this state* or *point of dubious thought.*——247. *Thy behaviour* (**τὸ σὸν**) *is not uncourteous, namely, thy feeling of surprise, etc.* She excuses graciously the innocent *naïveté* of Ion's curiosity, perceiving that it does not proceed from impertinence or want of breeding (**ἀπαιδευσία**), but is meant as a courtesy.——249. **ἐγώ.** Special circumstances accounted for her unusual be-

They who command me have their royal home;
But see and know; the queen herself is come.

Enter CREUSA, *attended.*

Ion. That thou art nobly charactered, thou bearest,
O dame unknown, proof in thine outward look.
In most of human kind it may be seen,
If they have gentle breeding, by the look.
But what surprise is this! Thine eyes are closed,
The tears run down upon thy noble face,
To see the pure fane of the prophet-god!
Here, at the glad sight of the sanctuary,
Men always do rejoice, but thou dost weep.

Creusa. It showeth, Sir, but courtesy in thee
To marvel at my tears. But so it is,
That when I saw Apollo's temple here,
I went in memory to a certain past
Far off, and was in mind not here at all.
Alas! what women may endure and gods
May dare! But whither carry our appeal,
When the offender is the sovereign?

Ion. And what, O lady, means this plaint obscure?

Cre. Nothing; my bolt is shot; I would not say
More, and do thou dismiss it from thy thoughts.

Ion. Who art thou, and whence comest thou, and what
Thy family? Teach us how to call thy name.

Cre. Creusa I am called, Erechtheus was
My father, and my country Athens is.

Ion. A glorious city and an ancestry
Sublime! And I revere them both in thee.

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haviour.——250. ἀνεμετρησάμην 'retraced *the path* of.'——251. ἐκεῖ...περ: *I was thinking of something else than the place where I was.* Cf. *Phoen.* 1418 τὸν νοῦν πρὸς αὐτὸν οὐκ ἔχων ἐκεῖσε δέ, *his attention being thus distracted from himself.*——ἐκεῖ Burgess. οἴκοι MSS., *i.e. at Athens*; the correction is perhaps not necessary, but the vaguer expression is a great improvement.——253. δίκην ἀνοίσομεν: *refer the suit* or *action.*——254. ὀλούμεθα 'we are to suffer, must suffer'.——255. ἀνερεύνητα *unsearchably, inexplicably.*——257. τε...καὶ 'dismiss it *as* I do'.——258. ποίας πάτρας; *Of what clan?* Creusa answers the question by naming *the father* from whom her family ('Ερεχθεῖδαι) are called; but it seems needless for this reason to substitute ποίου πατρός;

ΚΡ. τοσαῦτα κεὐτυχοῦμεν, ὦ ξέν', οὐ πέρα.
ΙΩ. πρὸς θεῶν, ἀληθῶς, ὡς μεμύθευται βροτοῖς,—
ΚΡ. τί χρῆμ' ἐρωτᾷς, ὦ ξέν'; ἐκμαθεῖν θέλω.
ΙΩ. ἐκ γῆς πατρός σου πρόγονος ἔβλαστεν πατήρ;
ΚΡ. Ἐριχθόνιός γε· τὸ δὲ γένος μ' οὐκ ὠφελεῖ.
ΙΩ. ἦ καί σφ' Ἀθάνα γῆθεν ἐξανείλετο;
ΚΡ. εἰς παρθένους γε χεῖρας, οὐ τεκοῦσά νιν.
ΙΩ. δίδωσι δ', ὥσπερ ἐν γραφῇ νομίζεται;
ΚΡ. Κέκροπός γε σῴζειν παισὶν οὐχ ὁρώμενον.
ΙΩ. ἤκουσα λῦσαι παρθένους τεῦχος θεᾶς.
ΚΡ. τοιγὰρ θανοῦσαι σκόπελον ᾕμαξαν πέτρας.
ΙΩ. εἶεν·
τί δαὶ τόδ'; ἆρ' ἀληθές, ἢ μάτην λόγος;
ΚΡ. τί χρῆμ' ἐρωτᾷς; καὶ γὰρ οὐ κάμνω σχολῇ.
ΙΩ. πατὴρ Ἐρεχθεὺς σὰς ἔθυσε συγγόνους;
ΚΡ. ἔτλη πρὸ γαίας σφάγια παρθένους κτανεῖν.
ΙΩ. σὺ δ' ἐξεσώθης πῶς κασιγνήτων μόνη;
ΚΡ. βρέφος νεογνὸν μητρὸς ἦν ἐν ἀγκάλαις.
ΙΩ. πατέρα δ' ἀληθῶς χάσμα σὸν κρύπτει χθονός;
ΚΡ. πληγαὶ τριαίνης ποντίου σφ' ἀπώλεσαν.
ΙΩ. Μακραὶ δὲ χῶρός ἐστ' ἐκεῖ κεκλημένος;
ΚΡ. τί δ' ἱστορεῖς τόδ'; ὥς μ' ἀνέμνησάς τινος.
ΙΩ. τιμᾷ σφε Πύθιος ἀστραπαί τε Πύθιαι;

(L. Dindorf).——264. 'Thus far I *am* happy'; *καί* gives the emphasis.——265. He pauses between curiosity and respect. Creusa encourages him to proceed.——267. For a full discussion of these legends see the reference on *v.* 23.——**πρόγονος πατήρ.** The common genealogy was Erichthonius—Pandion—Erechtheus.——270. Creusa thinks of her own story, which is in her mind from the first.——272. **σῴζειν...οὐχ ὁρώμενον** *to keep* (in the basket or cradle in which he was delivered to them) *but not to see.*——273—275: an exquisite turn of dialogue. However the myth of the daughters of Cecrops may have originated (there is reason to connect it with the mysteries of the *Hersephoria*; see reference above) the obvious moral of it, as a story, is that children must not be too curious; for which use, unless the young Athenians were very different from their elders, the nurses of Athens must often have wanted it. Now Ion is just displaying this characteristic of his age and temperament in the strongest light, and Creusa (see *v.* 276) is beginning to be a little impatient. The gentle malice of her *τοιγὰρ θανοῦσαι* dashes the questioner for a moment; but he is too eager to be stopped.——**σκόπελον πέτρας.** According to the story which Euripides seems to follow, they flung themselves from the cliffs of the Acropolis in horror at the sight of the snakes

Cre. These are my happiness, and these are all.
Ion. Oh tell me, is it true?—it is averred—
Cre. Sir, I await the question. *Ion.* That thy sire
Had for his forefather a son of Earth?
Cre. Yes, Erichthonius; little good of it
Have I! *Ion.* And did Athena truly take
The babe from Earth? *Cre.* In virgin arms, and not
As mother might, she did. *Ion.* And trusted him,
As painters use to show us, to be kept,
Not seen, by Cecrops' daughters? *Cre.* Even so.
Ion. And they, like maidens, opened, I have heard,
The goddess' gift. *Cre.* And dying for it spilt
Their blood upon the precipice. *Ion.* Ah! (*A pause.*) But now
Another story, is it true or false?
Cre. What, pray? My time does not hang heavy. *Ion.* Did
Thy sire Erechtheus slay in sacrifice
Thy sisters? *Cre.* Aye, for Athens' sake he bore
To shed their virgin blood. *Ion.* And thou wast saved,
Thou only, how? *Cre.* Being a new-born babe
Then in my mother's arms. *Ion.* And was thy sire
Whelmed in the yawning earth? Is't true? *Cre.* He sank
Where the sea-trident smote. *Ion.* And have you there
A place called the Long Cliffs? *Cre.* What!...Wherefore this?...
O, thou hast touched a memory!...... *Ion.* 'Tis a place
Dear to our god, graced by his lightning-fire!

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by which the infant was guarded.——278. πρὸ γαίας: being at war with Eumolpus, king of Eleusis and son of Poseidon. Poseidon afterwards (see *vv.* 280—82) slew Erechtheus by an earthquake.——283. Μακραί: see *v.* 13.——285. Πύθιος: *Apollo.* I cannot think it necessary or desirable to alter this, in spite of the irregular metre. Even if we cannot (with Paley) assume the pronunciation Πῡθ-yος, the frequent admission of anapaests, where necessary, in connexion with proper names, could easily serve, as I think, to make one pass, though the form of the name did not require it. And after all the observance of metrical rules is seldom or never quite perfect. As to the repetition Πύθιος...Πύθιαι, it seems proper to the sense. Ion, amazed at Creusa's change of manner, observes with emphasis that nothing could be more natural than his interest in a

ΚΡ. τιμᾷ· τί μαίει; μή ποτ' ὤφελόν σφ' ἰδεῖν.
ΙΩ. τί δέ; στυγεῖς σὺ τοῦ θεοῦ τὰ φίλτατα;
ΚΡ. οὐδέν· ξύνοιδ' ἄντροισιν αἰσχύνην τινά.
ΙΩ. πόσις δέ τίς σ' ἔγημ' Ἀθηναίων, γύναι;
ΚΡ. οὐκ ἀστὸς, ἀλλ' ἐπακτὸς ἐξ ἄλλης χθονός.
ΙΩ. τίς; εὐγενῆ νιν δεῖ πεφυκέναι τινά.
ΚΡ. Ξοῦθος, πεφυκὼς Αἰόλου Διός τ' ἄπο.
ΙΩ. καὶ πῶς ξένος σ' ὢν ἔσχεν οὖσαν ἐγγενῆ;
ΚΡ. Εὔβοι' Ἀθήναις ἔστι τις γείτων πόλις·
ΙΩ. ὅροις ὑγροῖσιν, ὡς λέγουσ', ὡρισμένη.
ΚΡ. ταύτην ἔπερσε Κεκροπίδαις κοινῷ δορί.
ΙΩ. ἐπίκουρος ἐλθών, κᾆτα σὸν γαμεῖ λέχος;
ΚΡ. φερνάς γε πολέμου καὶ δορὸς λαβὼν γέρας.
ΙΩ. σὺν ἀνδρὶ δ' ἥκεις ἢ μόνη χρηστήρια;
ΚΡ. σὺν ἀνδρί· σηκοῖς δ' ὑστερεῖ Τροφωνίου.
ΙΩ. πότερα θεατής, ἢ χάριν μαντευμάτων;
ΚΡ. κείνου τε Φοίβου θ' ἓν θέλων μαθεῖν ἔπος.
ΙΩ. καρποῦ δ' ὕπερ γῆς ἥκετ', ἢ παίδων πέρι;
ΚΡ. ἄπαιδές ἐσμεν χρόνι' ἔχοντ' εὐνήματα.
ΙΩ. οὐδ' ἔτεκες οὐδὲν πώποτ', ἀλλ' ἄτεκνος εἶ;
ΚΡ. ὁ Φοῖβος οἶδε τὴν ἐμὴν ἀπαιδίαν.
ΙΩ. ὦ τλῆμον, ὡς τἄλλ' εὐτυχοῦσ' οὐκ εὐτυχεῖς.
ΚΡ. σὺ δ' εἶ τίς; ὥς σου τὴν τεκοῦσαν ὤλβισα.
ΙΩ. τοῦ θεοῦ καλοῦμαι δοῦλος εἰμί τ', ὦ γύναι.

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place connected with his patron-god.——Near the Long Rocks stood an altar of *Zeus Astrapaios*. From this altar on three days and nights of three months in the year lightnings were watched for in the direction of a place called Harma. When these lightnings were seen, a sacred embassy was sent to Delphi. Apollo 'honoured' the place by causing the lightnings to be seen from it. Strabo ix. p. 404 (Musgrave, Hermann, and others).——286. **τί μαίει;** *Why this eager questioning?* (Bayfield) seems to me the best correction suggested for the MSS. *τίμᾳ τίμᾳ ὡς μήποτ'*. Creusa has not recovered from the shock of painful surprise, and still suspects Ion of some motive for his questions. 'A scribe might perhaps be excused for blundering over such a sequence of letters as ΤΙΜΑΙΤΙΜΑΙΕΙΜΗ'.——288. **ξύνοιδα** Tyrwhitt, *ξέν' οἶδα* MSS.——295. The desire of Ion for extending and correcting his information is irrepressible.——297. **εἶτα,** *upon that*, betrays a little surprise. Ion finds the explanation not very satisfactory, and Creusa is not far from agreeing with him.——298. **λαβών**: supply *τὸ λέχος*.——299. **σὺν ἀνδρὶ δ' ἥκεις**: He is beginning to wonder (and no wonder) what is the history of the

Cre. Dear to...But urge me not! Ah, would that I
Had never seen it! *Ion.* Phoebus loves it well;
Thou lik'st it not! Ah, why? *Cre.* 'Tis nought. I know
A certain shameful secret of the rocks. (*A pause.*)
Ion. Hast thou a husband, an Athenian?
Cre. No, I was wedded to a foreigner.
Ion. Who was he? Noble sure he must have been.
Cre. Xuthus, of Aeolus' race, the race of Zeus.
Ion. How could an alien win so proud a wife?
Cre. Euboea—'tis a neighbouring land— *Ion.* Beyond
A parting sea, they say. *Cre.* To conquer it
The spear of Xuthus helped the Athenian arms.
Ion. And for his meed the good *soldado* took
Thy hand? *Cre.* His prize and guerdon. (*A pause.*) *Ion.* Is thy spouse
Companion of thy pilgrimage or no?
Cre. He is; I left him at Trophonius' cave.
Ion. To see or to enquire? *Cre.* In hope to win
One answer there and here. *Ion.* And what imports
The quest? Your lands? Or children? *Cre.* Children we
Have none in all these years. *Ion.* And thou hast borne
No babe, wast ne'er a mother? *Cre.* Phoebus knows
My childless state. *Ion.* O miserable state,
O fortune all for one misfortune crossed! (*A pause.*)
Cre. And who art thou? Happy the woman is
Who bare thee! *Ion.* Slave to Phoebus am I called,

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family, and how far the husband and wife are in harmony. His questions now are not those of mere curiosity, but connected with his position as an officer of the temple.——300. σηκοῖς δ' ὑστερεῖ. *He remains behind at the precinct*, or rather *he is detained by the precinct*, i.e. by the purpose of consulting there. I follow Mr Bayfield in taking provisionally the correction of Badham: σηκὸς (or σηκοὺς) εὖ στρέφει MSS.: ἐνστέφεται τῷ τοῦ Τροφωνίου σηκῷ schol., pointing to a traditional or conjectural reading ἐνστρέφει (*quasi* ἐνστρέφεται), which however is inadmissible.——σηκός (poet. σηκοί) is any sacred enclosure, here the oracular cave and sanctuary of Trophonius at Lebadea in Boeotia.——305. ἄτεκνος *sterile*, as distinct from *childless*.——306. She turns the question by a form which, to those who know, conveys the answer.——308. σου: gen. of respect, *I think* or *call her happy in thee*.——ὤλβισα: the tense is common in Greek with reference to sensations

ΚΡ. ἀνάθημα πόλεως, ἤ τινος πραθεὶς ὕπο;
ΙΩ. οὐκ οἶδα, πλὴν ἕν· Λοξίου κεκλήμεθα.
ΚΡ. ἡμεῖς σ' ἄρ' αὖθις, ὦ ξέν', ἀντοικτείρομεν.
ΙΩ. ὡς μὴ εἰδόθ' ἥτις μ' ἔτεκεν, ἐξ ὅτου τ' ἔφυν.
ΚΡ. ναοῖσι δ' οἰκεῖς τοισίδ', ἢ κατὰ στέγας;
ΙΩ. ἅπαν θεοῦ μοι δῶμ', ἵν' ἂν λάβῃ μ' ὕπνος.
ΚΡ. παῖς δ' ὢν ἀφίκου ναόν, ἢ νεανίας;
ΙΩ. βρέφος λέγουσιν οἱ δοκοῦντες εἰδέναι·
ΚΡ. καί τις γάλακτί σ' ἐξέθρεψε Δελφίδων;
ΙΩ. οὐπώποτ' ἔγνων μαστόν· ἣ δ' ἔθρεψέ με,—
ΚΡ. τίς, ὦ ταλαίπωρ'; ὡς νοσοῦσ' ηὗρον νόσους.
ΙΩ. Φοίβου προφῆτις, μητέρ' ὣς νομίζομεν.
ΚΡ. εἰς δ' ἄνδρ' ἀφίκου τίνα τροφὴν κεκτημένος;
ΙΩ. βωμοί μ' ἔφερβον, οὑπιών τ' ἀεὶ ξένος.
ΚΡ. τάλαιν' ἄρ' ἡ τεκοῦσά σ', ἥτις ἦν ποτε.
ΙΩ. ἀδίκημά του γυναικὸς ἐγενόμην ἴσως.
ΚΡ. ἔχεις δὲ βίοτον; εὖ γὰρ ἤσκησαι πέπλοις.
ΙΩ. τοῖς τοῦ θεοῦ κοσμούμεθ', ᾧ δουλεύομεν.
ΚΡ. οὐδ' ᾖξας εἰς ἔρευναν ἐξευρεῖν γονάς;
ΙΩ. ἔχω γὰρ οὐδέν, ὦ γύναι, τεκμήριον.
ΚΡ. φεῦ·
πέπονθέ τις σῇ μητρὶ ταὔτ' ἄλλη γυνή.
ΙΩ. τίς; εἰ πόνου μοι ξυλλάβοι, χαίροιμεν ἄν.
ΚΡ. ἧς οὕνεκ' ἦλθον δεῦρο πρὶν πόσιν μολεῖν.
ΙΩ. ποῖόν τι χρῄζουσ', ὡς ὑπουργήσω, γύναι;
ΚΡ. μάντευμα κρυπτὸν δεομένη Φοίβου μαθεῖν.
ΙΩ. λέγοις ἄν· ἡμεῖς τἄλλα προξενήσομεν.

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just felt: we should use the present.—— 310. *Dedicated by a city?* As a captive, for example, taken in war, and as part of the god's votive share in the spoil.——318. The accentuation τις *some one* seems better for the sense than τίς, *which?*——320. *How, being in misery, have I found (other like) miseries!* νόσος is a common word in the poet, and used with a wide meaning.——323. ὁ ἐπιὼν ἀεί: *succeeding from time to time.*——324—5. This exclamation and reply, with the subsequent return to the previous subject, break the course of the dialogue, and various re-arrangements are accordingly proposed. Mr Bayfield, for example, places these two lines after *v.* 329, where they fit very well. Perhaps however the irregularity is in truth an advantage. The subject of the unknown *mother* is associated with Creusa's secret thoughts, and is really introduced by her to lead, as it eventually does (*v.* 330), to the case of her pretended friend. It belongs therefore to her

Lady, and his I am. *Cre.* By purchase or
By public dedication? *Ion.* That I bear
His name is all I know. *Cre.* Alas, 'tis now
Our turn to pity thee! *Ion.* Who do not know
My mother, nor my father. Ah! *Cre.* The fane,
Is it thy only home? *Ion.* 'Tis all my home,
And where I fall asleep my chamber is.
Cre. Camest thou here a child? *Ion.* A babe, they say
Who claim to know. *Cre.* Some woman of the place
Gave thee to suck? *Ion.* I never knew the breast;
A woman reared me; her— *Cre.* What woman? (*aside*) Ah!
How do these sorrows match with mine! *Ion.* And her
I hold for mother, Phoebus' prophetess.
Cre. From babe to man who hath supported thee?
Ion. The altar and succeeding visitants,
These gave me food. (*A pause.*) *Cre.* Thy wretched mother! Ah!
Who might she be? *Ion.* A woman's wrong belike
Gave me my birth. (*A pause.*) *Cre.* And hast thou wealth? Thy robe
Is rich. *Ion.* We wear the garniture of him
We serve. (*A pause.*) *Cre.* And didst thou never try to seek
Thy parentage? *Ion.* I have no clue. *Cre.* How sad! (*A long pause.*)
Cre. Thy mother's case... There was another such.
Ion. How glad were I if she would share my grief!
Who was it? *Cre.* She whose business brought me here
Before my husband. *Ion.* Let me know the need,
That I may help. *Cre.* The counsel of the god
Upon a secret matter. *Ion.* Speak, and we

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natural hesitation and difficulty in bringing this on (*v.* 336), that she should thus approach and suddenly retreat from the topic. With action, the passage would not, I think, offer any difficulty.——324. *τάλαινα σ' ἡ τεκοῦσ' ἥτις ποτ' ἦν ἄρα* MSS. corr. by Dobree.——325. That he ἐγένετο (*was produced*), and that his mother ἠδικήθη, were aspects of one fact; this is expressed in Greek by ἐγενόμην ἀδίκημα, *I was begot a violence*, Anglicé, *my begetting was a violence.*——326. **βίοτον**: *wealth*, *substance*, as opposed to mere τροφή.——335. **προξενήσομεν** *will manage* your case, but with some reference to the Delphic use of the word for the service rendered to visitors

ΚΡ. ἄκουε δὴ τὸν μῦθον· ἀλλ᾽ αἰδούμεθα.
ΙΩ. οὐ τἄρα πράξεις οὐδέν· ἀργὸς ἡ θεός.
ΚΡ. Φοίβῳ μιγῆναί φησί τις φίλων ἐμῶν—
ΙΩ. Φοίβῳ γυνὴ γεγῶσα; μὴ λέγ᾽, ὦ ξένη.
ΚΡ. καὶ παῖδά γ᾽ ἔτεκε τῷ θεῷ λάθρα πατρός.
ΙΩ. οὐκ ἔστιν· ἀνδρὸς ἀδικίαν αἰσχύνεται.
ΚΡ. ὅ φησιν αὐτή, καὶ πέπονθεν ἄθλια.
ΙΩ. τί χρῆμα δράσασ᾽, εἰ θεῷ συνεζύγη;
ΚΡ. τὸν παῖδ᾽ ὃν ἔτεκεν ἐξέθηκε δωμάτων.
ΙΩ. ὁ δ᾽ ἐκτεθεὶς παῖς ποῦ ᾽στίν; εἰσορᾷ φάος;
ΚΡ. οὐκ οἶδεν οὐδείς· ταῦτα καὶ μαντεύομαι.
ΙΩ. εἰ δ᾽ οὐκέτ᾽ ἔστι, τίνι τρόπῳ διεφθάρη;
ΚΡ. θῆράς σφε τὸν δύστηνον ἐλπίζει κτανεῖν.
ΙΩ. ποίῳ τόδ᾽ ἔγνω χρωμένη τεκμηρίῳ;
ΚΡ. ἐλθοῦσ᾽ ἵν᾽ αὐτὸν ἐξέθηκ᾽ οὐχ ηὗρ᾽ ἔτι.
ΙΩ. ἦν δὲ σταλαγμὸς ἐν στίβῳ τις αἵματος;
ΚΡ. οὔ φησι· καίτοι πόλλ᾽ ἐπεστράφη πέδον.
ΙΩ. χρόνος δὲ τίς τῷ παιδὶ διαπεπραγμένῳ;
ΚΡ. σοὶ ταὐτὸν ἥβης, εἴπερ ἦν, εἶχ᾽ ἂν μέτρον.
ΙΩ. οὔκουν ἔτ᾽ ἄλλον ὕστερον τίκτει γόνον;

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in *introducing them* (προξενεῖν) to the god. Cf. *Androm.* 1103, where a consulter presents himself σὺν προξένοισι μάντεσίν τε Πυθικοῖς.——337. **ἀργός** *unproductive, earning nothing.* The word in this sense was connected with commerce (see on *Med.* 296), and probably ἀργὸς ἡ θεός is or imitates a proverb of business.——**ἡ θεός** : Αἰδώς.——338. Note that the words, which, we must suppose, are spoken slowly and with great difficulty, are carefully so constructed, that their meaning does not appear, till they are followed by a pause sufficient to show that there is no more to come. The subject of μιγῆναι is in suspense; the words may be the beginning of a long story, and may relate merely to some legend with which it is connected. A moment therefore must intervene before Ion can grasp the astounding purport, which in the situation is a good dramatic point.——342. **ὅ φησιν αὐτή.** 'The relative clause is anticipatory. Cf. Lysias, *Eratosth.* § 43 ὅθεν τῆς στάσεως ἦρξαν, πέντε ἄνδρες ἔφοροι κατέστησαν: the appointment of the ephors was the first step in the revolution'. *B.*——**καὶ**: *also.* ——Creusa passes in silence the foregoing suggestion.——343. **τί χρῆμα δράσασα** ; *On what occasion?* The circumstances of the fact conveyed in πέπονθεν ἄθλια would have been naturally given, if the story had been continued, by some participle, *e.g.* τὸν παῖδ᾽ ἐκθεῖσα, *when she exposed her child.* But, as Creusa pauses again, Ion asks for the participle (if it may be so expressed) using a form of question which simply implies that such is the grammatical form of the expected answer.

Will forward it. *Cre.* This is her story then—
If shame will let me tell it. *Ion.* Otherwise
Thou failest. Never business sped with shame!
  Cre. Phoebus... and she... she tells it of herself...
  Ion. Phoebus! A mortal woman! Say it not!
  Cre. Yes, and unknown she bare the god a child.
  Ion. False, false! It was a man, and she is loth
To own the rape. *Cre.* She hath had wrong beside
By her account. *Ion.* Her tale supposed, wherein?
  Cre. The babe she bore she cast away. *Ion.* And where
Now is this castaway? Alive? *Cre.* None knows:
'Tis that I come to ask. *Ion.* If not alive,
How did he perish? *Cre.* Slain, as she believes,
By beasts. *Ion.* What reason had she so to think?
  Cre. She came where he was cast, and found him not.
  Ion. Was any trace of blood upon the ground?
  Cre. Nothing, she says, although she searched the place
Over and over. *Ion.* Since the boy was lost
How long is it? *Cre.* His age, were he alive,
Would equal thine. *Ion.* Then hath she never since

Creusa's reply takes a slightly different shape.——**εἰ θεῷ συνεζύγη.** Ion, who is still incredulous, wishes to mark that in asking for further details he does not accept the main allegation. To be clear, the sentence requires the help of pronunciation.——I prefer this to the received interpretation, *For what offence did she suffer, if the god was her lover?* ('Ion means that if she had won a god's favour, any subsequent suffering must have been caused by her own fault') as more consistent with Ion's view of the case (see *v.* 437). But the verse is (for Euripides) unusually obscure.——**346.** **καὶ**: expressed in English by an emphasis, 'That is what I come to *ask*.'——**348.** **ἐλπίζει**: *supposes*: cf. the English uses of *expect*.——**352.** **καίτοι** *and, you must know.* ——**353.** Cf. Thuc. 3. 29 *ἡμέραι μάλιστα ἦσαν τῇ Μυτιλήνῃ ἑαλωκυίᾳ ἑπτά.* ——**354.** This verse and Mr Bayfield's note on it have been the subject of a controversy, whether in this form of hypothesis the non-reality of the supposition is necessarily conveyed by the words. See *Classical Review*, Vol. IV. pp. 200, 251, 297. It is impossible to discuss the question here, as the decision, one way or the other, does not materially affect the sense. My feeling is that here Creusa does, for the purpose of this particular observation, suppose the death of the child, and would be so understood in Greek as in the English translation.——**εἶχ' ἄν.** The elision is irregular, *εἶχεν ἄν* being the regular form.——**ἥβης.** The full sense is

ΚΡ. ἀδικεῖ νιν ὁ θεὸς, οὐ τεκοῦσα δ' ἀθλία.
ΙΩ. τί δ' εἰ λάθρα νιν Φοῖβος ἐκτρέφει λαβών;
ΚΡ. τὰ κοινὰ χαίρων οὐ δίκαια δρᾷ μόνος.
ΙΩ. ὤμοι· προσῳδὸς ἡ τύχη τῷ 'μῷ πάθει,—
ΚΡ. καὶ σ', ὦ ξέν', οἶμαι μητέρ' ἀθλίαν ποθεῖν.
ΙΩ. καὶ μή γ' ἐπ' οἶκτον μ' ἔξαγ', οὗ 'λελήσμεθα.
ΚΡ. σιγῶ· πέραινε δ' ὧν σ' ἀνιστορῶ πέρι.
ΙΩ. οἶσθ' οὖν ὃ κάμνει τοῦ λόγου μάλιστά σοι;
ΚΡ. τί δ' οὐκ ἐκείνῃ τῇ ταλαιπώρῳ νοσεῖ;
ΙΩ. πῶς ὁ θεὸς ὃ λαθεῖν βούλεται μαντεύσεται;
ΚΡ. εἴπερ καθίζει τρίποδα κοινὸν Ἑλλάδος.
ΙΩ. αἰσχύνεται τὸ πρᾶγμα· μὴ 'ξέλεγχέ νιν.
ΚΡ. ἀλγύνεται δέ γ' ἡ παθοῦσα τῇ τύχῃ.
ΙΩ. οὐκ ἔστιν ὅστις σοι προφητεύσει τάδε.
ἐν τοῖς γὰρ αὑτοῦ δώμασιν κακὸς φανεὶς
Φοῖβος δικαίως τὸν θεμιστεύοντά σοι
δράσειεν ἄν τι πῆμ'· ἀπαλλάσσου, γύναι·
τῷ γὰρ θεῷ τἀναντί' οὐ μαντευτέον.
εἰς γὰρ τοσοῦτον ἀμαθίας ἔλθοιμεν ἄν,
εἰ τοὺς θεοὺς ἄκοντας ἐκπονήσομεν
φράζειν ἃ μὴ θέλουσιν ἢ προβωμίοις
σφαγαῖσι μήλων ἢ δι' οἰωνῶν πτεροῖς.
ἂν γὰρ βίᾳ σπεύδωμεν ἀκόντων θεῶν,
ἄκοντα κεκτήμεσθα τἀγάθ', ὦ γύναι,
ἃ δ' ἂν διδῶσ' ἑκόντες, ὠφελούμεθα.
ΧΟ. πολλαί γε πολλοῖς εἰσὶ συμφοραὶ βροτῶν,

He would have been of your adult age.——355. **οὐ τεκοῦσα.** ἡ τεκοῦσα MSS. The correction and transference of the line to follow *v.* 356 (Hermann) seem necessary, though it is not easy to account for the error.——358. *He acts unfairly in enjoying alone what belongs to both* (the pleasure of the child). μόνος, joined in sense with χαίρων, is displaced for emphasis.——359. *The story harmonizes with what I have experienced* (ὃ πέπονθα), *i.e.* not merely *is like it*, but by the likeness awakes my self-pity, as a string or a glass will respond to its own note when sounded near.——361. **καὶ μή γε.** *Yes, and do not force me*, or *Yes, and you must not force me.* The καί (*and so*) connects this with *v.* 359; the γε recognizes Creusa's comment.——ἆ· μή μ' ἐπ' οἶκτον ἔξαγ' Nauck.——363. **τοῦ λόγου** *plea, cause*: Creusa represents her absent 'friend', as an advocate, in which connexion λόγος was technical.——373. 'We must not *enquire against deity*', a condensed, epigrammatic turn of

Borne child? *Cre.* Alas, the god is cruel! None.
Ion. But what if Phoebus took him and has reared
In secret? *Cre.* Then his solitary joy
Defrauds his lawful partner! (*A pause.*) *Ion.* Ah, this tale
Echoes my inner woe! *Cre.* For thee too, thee
Doubtless a mother sighs. *Ion.* Compel me not
To sorrows which I had forgot to feel.
Cre. Pardon!... My question, let us speak of that.
Ion. I mark a point wherein thy cause is weak:
Dost thou? *Cre.* Alas, I plead for one whose cause
Is nought but weakness. *Ion.* May the god be asked
What he would have a secret? *Cre.* That he may!
His oracle is open! *Ion.* Would'st thou bare
His tender honour? *Cre.* Truly, when I see
His tender victim suffer worse than he!
Ion. No man alive will put thy question! No!
How justly would the god, dishonoured so
Here in his proper temple, wreak his ire
On him who did thine office! Nay, retire;
And seek no divination which offends
Divinity. (To this the error tends,
If we would urge the gods against their will,
To give us answer by the priestly skill
Of sacrifices slain or birds in air.)
It profits nought to win reluctant prayer
In their despite, whose blessings only bless
When freely they consent to our success.
Chorus. Wide is the world and diversely designed,

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expression, expanded in the following parenthesis.——374. *Our indecency would be no less* (than τῷ θεῷ τἀναντία μαντεύεσθαι). For ἀμαθία, which signifies want of moral rather than of intellectual perception, see on *Med.* 223.——375. ἐκπονήσομεν: see on *v.* 1355.——377. σφαγαῖσι...πτεροῖς: join with φράζειν.——δι' οἰωνῶν πτεροῖς 'omens (given) through birds'; see on *v.* 143.——Mr Bayfield marks the parenthesis as probably spurious, and it perhaps wants the terseness and clearness of Euripides. I do not however see any likely motive for the insertion.——379. ἄκοντα...τἀγαθά: *the blessings, when we get them, are reluctant blessings, i.e.* blessings which do not mean to be such, and therefore in the end do not prove such.——οὐκ ὄντα Wakefield (for ἄκοντα), ἀνόνητα H. Stephens; but surely ἄκοντα is

μορφαὶ δὲ διαφέρουσιν· ἓν δ' ἂν εὐτυχὲς
μόλις ποτ' ἐξεύροι τις ἀνθρώπων βίῳ.
ΚΡ. ὦ Φοῖβε, κἀκεῖ κἀνθάδ' οὐ δίκαιος εἶ
εἰς τὴν ἀποῦσαν, ἧς πάρεισιν οἱ λόγοι.
σὺ δ' οὐκ ἔσωσας τὸν σὸν ὃν σῶσαί σ' ἐχρῆν,
οὔθ' ἱστορούσῃ μητρὶ μάντις ὢν ἐρεῖς·
ὡς, εἰ μὲν οὐκέτ' ἔστιν, ὀγκωθῇ τάφῳ,
εἰ δ' ἔστιν, ἔλθῃ μητρὸς εἰς ὄψιν ποτέ.
ἀλλ' †ἐᾶν† χρὴ τάδ', εἰ πρὸς τοῦ θεοῦ
κωλυόμεσθα μὴ μαθεῖν ἃ βούλομαι.
ἀλλ', ὦ ξέν', εἰσορῶ γὰρ εὐγενῆ πόσιν
Ξοῦθον πέλας δὴ τόνδε τὰς Τροφωνίου
λιπόντα θαλάμας, τοὺς λελεγμένους λόγους
σίγα πρὸς ἄνδρα, μή τιν' αἰσχύνην λάβω
διακονοῦσα κρυπτά, καὶ προβῇ λόγος
οὐχ ᾗπερ ἡμεῖς αὐτὸν ἐξειλίσσομεν.
τὰ γὰρ γυναικῶν δυσχερῆ πρὸς ἄρσενας,
κἀν ταῖς κακαῖσιν ἀγαθαὶ μεμιγμέναι
μισούμεθ'· οὕτω δυστυχεῖς πεφύκαμεν.

Enter XUTHUS, *attended by servants and* Delphians.

ΞΟΥΘΟΣ.

Πρῶτον μὲν ὁ θεὸς τῶν ἐμῶν προσφθεγμάτων
λαβὼν ἀπαρχὰς χαιρέτω, σύ τ', ὦ γύναι.
μῶν χρόνιος ἐλθών σ' ἐξέπληξ' ὀρρωδίᾳ;
ΚΡ. οὐδέν γ'· ἀφίκου δ' εἰς μέριμναν· ἀλλά μοι
λέξον τί θέσπισμ' ἐκ Τροφωνίου φέρεις,
παίδων ὅπως νῷν σπέρμα συγκραθήσεται.

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both more poetical and more epigrammatic.——385. οἱ λόγοι: see on *v.* 363.——388. ὀγκωθῇ τάφῳ: *that a grave-mound may be made him.* This would be done, for the repose and honour of the spirit, when he was known to be dead, but could not, for fear of the omen and of ritual impropriety, be done before.——390. ἐᾶν χρὴ τάδ' 'probably gives the correct sense, but affords no sufficient data for emendation'. *B.*——398. "τὰ γὰρ γυναικῶν: 'the condition of women is hard as compared with men' (that of men); *i.e.* a woman is more likely to be misjudged than a man in the matter of acquaintances. This is better than to take πρὸς ἄρσενας 'with regard to men', meaning that men judge women harshly, since women

And fortunes manifold, but shall you find
One single happiness in all mankind?
Creusa. O Phoebus, tyrant still, now and before,
To her, who here presents her absent plea,
A father careless then to save his child,
A prophet now deaf to the mother's prayer,
To know it dead, and heap a grave for it,
Or know it lives, and hope to see it yet!
Enough! Apollo crosses us, and bars
My question: let it fall. And I request
You (for I see, Sir, from Trophonius' cave
My noble spouse arrived and now at hand)
That nothing of this converse may be told
To Xuthus; lest I suffer some reproach
For such a delicate office, and the cause
Wind to some issue other than we meant.
The matters of our sex will hardly bear
Men's judging; since the good and bad of us
Unhappily are joined in one dislike.

Enter XUTHUS, *attended by servants and* Delphians.

Xuthus. My happy salutation, and my first,
To Phoebus, and the next, my wife, to thee!
He notices her distress.
What! Did my stay too long disquiet thee?
Cre. Scarcely before thy coming met the thought.
But say, what oracle from Trophonius?
Is there a means to make our union blest?

---

are judged quite as harshly by their own sex". *B.* I prefer however the other view; as to the truth of Creusa's plea, it seems either way to have as much truth, and no more, as serves for an excuse.——401. μέν...τε differs slightly from μέν...δέ in throwing more emphasis on the second branch, so that often the nearest English is *not only...but also.*——404. *It was but little* (*a mere nothing*) *at any rate; you met my anxiety.* ἀφίκου εἰς μέριμναν is modelled on such phrases as ἐλθεῖν εἰς χρείαν or ἐλθεῖν εἰς καιρόν *to come when one is wanted, at the right moment.* Only the context explains the sense; the words might and commonly would mean *you became anxious.* δέ *but* is opposed to the negative οὐδέν, *My anxiety was not serious, but* (we

ΞΟ. οὐκ ἠξίωσε τοῦ θεοῦ προλαμβάνειν
μαντεύμαθ᾽· ἓν δ᾽ οὖν εἶπεν, οὐκ ἄπαιδά με
πρὸς οἶκον ἥξειν οὐδὲ σ᾽ ἐκ χρηστηρίων.
ΚΡ. ὦ πότνια Φοίβου μῆτερ, εἰ γὰρ αἰσίως
ἔλθοιμεν. ἅ τε νῷν συμβόλαια πρόσθεν ἦν
ἐς παῖδα τὸν σὸν, μεταπέσοι βελτίονα.
ΞΟ. ἔσται τάδ᾽· ἀλλὰ τίς προφητεύει θεοῦ;
ΙΩ. ἡμεῖς τά γ᾽ ἔξω· τῶν ἔσω δ᾽ ἄλλοις μέλει,
οἳ πλησίον θάσσουσι τρίποδος, ὦ ξένε,
Δελφῶν ἀριστῆς οὓς ἐκλήρωσεν πάλος.
ΞΟ. καλῶς· ἔχων δὴ πάνθ᾽ ὅσων ἐχρῄζομεν
στείχοιμ᾽ ἂν εἴσω· καὶ γὰρ, ὡς ἐγὼ κλύω,
χρηστήριον πέπτωκε τοῖς ἐπήλυσιν
κοινὸν πρὸ ναοῦ· βούλομαι δ᾽ ἐν ἡμέρᾳ
τῇδ᾽, αἰσία γὰρ, θεοῦ λαβεῖν μαντεύματα.
σὺ δ᾽ ἀμφὶ βωμοὺς, ὦ γύναι, δαφνηφόρους
λαβοῦσα κλῶνας, εὐτέκνους εὔχου θεοῖς
χρησμούς μ᾽ ἐνεγκεῖν ἐξ Ἀπόλλωνος δόμων.

Xuthus enters the temple.

ΚΡ. ἔσται τάδ᾽, ἔσται. Λοξίας δ᾽ ἐὰν θέλῃ
νῦν ἀλλὰ τὰς πρὶν ἀναλαβεῖν ἁμαρτίας,
ἅπας μὲν οὐ γένοιτ᾽ ἂν εἰς ἡμᾶς φίλος, |
ὅσον δὲ χρῄζει, θεὸς γάρ ἐστι, δέξομαι.

Exit, to the outer precinct.

ΙΩ. τί ποτε λόγοισιν ἡ ξένη πρὸς τὸν θεὸν
κρυπτοῖσιν ἀεὶ λοιδοροῦσ᾽ αἰνίσσεται,
ἤτοι φιλοῦσά γ᾽ ἧς ὕπερ μαντεύεται,
ἢ καί τι σιγῶσ᾽ ὧν σιωπᾶσθαι χρεών;
ἀτὰρ θυγατρὸς τῆς Ἐρεχθέως τί μοι

---

should say *for*) *you came to prevent it*.——411. **συμβόλαια** *relations*, a metaphor originally taken from commerce.——413. **προφ. θεοῦ**: 'Who serves as intermediary to the god?'——417. **ἔχων** Badham, ἔχω MSS.——419. **τοῖς ἐπήλυσιν κοινόν**: *on behalf of the visitors in general*, to ascertain from the omens exhibited by the victim, whether the day was favourable (*αἰσία*) for consultation.——421. **αἰσία γάρ**: as the omens had declared.——As to the place of the sacrifice and its relation to the play, see Introd., on *The Parodos*.——422. **ἀμφὶ βωμοὺς εὔχου**: *go praying round the altars*.——**δαφνηφόρους κλῶνας** *branches of laurel carried*, to lay on the altars in sign of

Xuth. His modesty refused to anticipate
Apollo's answer; only this he said,
Neither should I, nor thou, go childless home.
Cre. Oh blessed Lady, Phoebus' Mother, bless
Our pilgrimage, that past displeasure end
Between thy Son and us in happy change!
Xuth. So shall it be! But which is he who doth
The sacred office? *Ion.* That is ours, at least
Without the temple; others serve within,
Whose seat is nearer to the tripod, Sir,
Princes of Delphi, chosen by the lot.
Xuth. My thanks! I know enough, and would at once
Enter. I hear, that sacrifice for all,
Offered before the fane, hath marked the day
Proper for foreign comers to consult:
And I would use the occasion. Thou the while
Take laurel-boughs, my wife, and go the round
Of the altars, praying heaven that I may bring
Promise of children from Apollo's house.
Cre. Aye, and Amen!

Xuthus enters the temple.

Cre. This day if Loxias will
Make some amends at least for wrong before;
Though perfect love he cannot show, whate'er
He grants, as from a god, I will accept!

Exit, to the outer precinct.

Ion. What means the lady, that in covert speech
Still at the god she points a dark reproach?
Is it pure love for the unknown her, whose quest
She doth attorney? Is it that she hides
Something not wordable? But what care I
For daughter of Erechtheus, nought to me?

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supplication: in *δαφνηφόρους* the two parts of the compound *laurel-carried* apply to *κλῶνας* separately.——425. ἔσται τάδ', ἔσται: expressing obedience to his command and also (see *v.* 413) confidence in his prayer.——426. ἀλλά *at least.*——ἀναλαβεῖν *retrieve.*——428. ὅσον χρῄζει: 'so much love as he is willing to show'.——431. ἤτοι...γε. 'The particles mark this alternative as the more probable of the two. The *καί* marks the other suggestion as just

μέλει; προσήκει δ' οὐδέν· ἀλλὰ χρυσέαις
πρόχουσιν ἐλθὼν εἰς ἀποῤῥαντήρια
δρόσον καθήσω. νουθετητέος δέ μοι
Φοῖβος, τί πάσχει. παρθένους βίᾳ γαμῶν
προδίδωσι· παῖδας ἐκτεκνούμενος λάθρα
θνῄσκοντας ἀμελεῖ. μὴ σύ γ'· ἀλλ' ἐπεὶ κρατεῖς,
ἀρετὰς δίωκε. καὶ γὰρ ὅστις ἂν βροτῶν
κακὸς πεφύκῃ ζημιοῦσιν οἱ θεοί·
πῶς οὖν δίκαιον τοὺς νόμους ὑμᾶς βροτοῖς
γράψαντας αὐτοὺς ἀνομίαν ὀφλισκάνειν;
εἰ δ',—οὐ γὰρ ἔσται, τῷ λόγῳ δὲ χρήσομαι,—
δίκας βιαίων δώσετ' ἀνθρώποις γάμων,
σὺ καὶ Ποσειδῶν Ζεύς θ', ὃς οὐρανοῦ κρατεῖ,
ναοὺς τίνοντες ἀδικίας κενώσετε.
τὰς ἡδονὰς γὰρ τῆς προμηθίας πάρος
σπεύδοντες ἀδικεῖτ'· οὐκέτ' ἀνθρώπους κακῶς
λέγειν δίκαιον, εἰ τὰ τῶν θεῶν καλὰ
μιμούμεθ', ἀλλὰ τοὺς διδάσκοντας τάδε.

Exit.

ΧΟ. Σὲ τὰν ὠδίνων λοχιᾶν ἀνειλείθυιαν ἐμὰν *στρ.*
Ἀθάναν ἱκετεύω,
Προμηθεῖ Τιτᾶνι λοχευθεῖσαν κατ' ἀκροτάτας
κορυφᾶς Διός, ὦ μάκαιρα Νίκα,
μόλε Πύθιον οἶκον,
Ὀλύμπου χρυσέων θαλάμων
πταμένα πρὸς ἀγυιάς,
Φοιβήϊος ἔνθα γᾶς
μεσόμφαλος ἑστία
παρὰ χορευομένῳ τρίποδι
μαντεύματα κραίνει·

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possible'. *B.*——434. προσήκει δ' οὐδέν Bayfield, προσῆκον οὐδέν (accus. absolute) Wakefield, προσήκει τ' οὖδας MSS.——435. 'πρόχουσιν is given by the MSS. both here and in Ar. *Nub.* 272 for the more regular πρόχοισιν'.——437. τί πάσχει: (*with the question*) *what has come to him.*——448. τῆς προμηθίας πάρος *before prevision, i.e.* without staying to consider the consequences.——450. τὰ τῶν θεῶν καλά: what the gods admire.——452. ὠδίνων λοχιᾶν ἀνειλείθυιαν: *not delivered from the womb with pangs of child-birth.* Εἰλείθυια: the personification of birth. For the dependence of the genitive ὠδίνων on the privative ἀν-, cf. the construction of ἄνευ.——455.

Rather with golden ewer will I go
Put lustral water in each holy vase.
  But there is need, methinks, to expostulate
With Phoebus. What is this? To force a maid
And then abandon! Leave the helpless fruit
Of stolen joys to perish! Nay, O Lord,
Seek rather to be good as thou art strong.
For wickedness in man the gods chastise:
What justice then that ye, who set the law
To mortal man, should sin against the law?
If, if (to feign a thing impossible)
For such-like thefts upon humanity
Thou, or Poseidon, or the King of Heaven,
Should be amerced; to quit the fines would leave
Your temples empty. Ye, to have your will,
Do thoughtless wrong: then just it is to blame
Not imitative man, but them whose taste
Instructs our admiration what to ape.

Exit.

Chorus.

Goddess Athena, mine own, born not of the travailing womb,
Born by Promethean aid from the crown of the Father and King,
Hear me and come!
Angel of Victory, come out of heaven,
Forth from the palaces golden, and wing
Thy way to the house of Apollo, the Pythian fane,
Where from the centre of earth, from the tripod of worship is given
Prophecy never in vain!

Προμηθεῖ: instrumental.——457. '*Νίκα...πταμένα*: cp. *v.* 1529, Soph. *Phil.* 134 *Νίκη τ' Ἀθάνα Πολιὰς, ἣ σῴζει μ' ἀεί·* Athene...as a Wingless Victory (Niké Apteros) had a temple on the Acropolis, just at the top of the Propylaea. This temple was adorned with winged victories'. *B.*——461. **γᾶς μεσόμφαλος** together.——463. **χορευομένῳ**: *round which are performed religious rites* (*of dancing and singing*), i.e. *object of worship.* Cf. Soph. *O. T.* 896 **τί δεῖ με χορεύειν**; *Why should I worship?*——464. '**μαντεύματα κραίνει**: a brachylogy for *δίδωσι μαντεύματα ἃ κραίνεται.* See on *v.* 168'. *B.*——

σύ τε καὶ παῖς ἁ Λατογενής,
δύο θεαὶ, δύο παρθένοι
κασίγνηται σεμναὶ Φοίβου.
ἱκετεύσατε δ', ὦ κόραι,
τὸ παλαιὸν Ἐρεχθέως
γένος εὐτεκνίας χρονίου καθαροῖς
μαντεύμασι κῦρσαι.

ὑπερβαλλούσας γὰρ ἔχει θνατοῖς εὐδαιμονίας ἀντ.
ἀκίνητον ἀφορμὰν,
τέκνων οἷς ἂν καρποτρόφοι λάμπωσιν ἐν θαλάμοις
πατρίοισι νεανίδες ἧβαι,
διαδέκτορα πλοῦτον
ὡς ἕξοντες ἐκ πατέρων
ἑτέροις ἐπὶ τέκνοις.
ἀλκά τε γὰρ ἐν κακοῖς,
σύν τ' εὐτυχίαις φίλον,
δορί τε γᾷ πατρίᾳ φέρει
σωτήριον ἀκμάν.
ἐμοὶ μὲν πλούτου τε πάρος
βασιλικῶν τ' εἶεν θαλάμων
τροφαὶ κήδειοι κεδνῶν τέκνων.
τὸν ἄπαιδα δ' ἀποστυγῶ
βίον· ᾧ τε δοκεῖ, ψέγω·
μετὰ δὲ κτεάνων μετρίων βιοτᾶς
εὔπαιδος ἐχοίμαν.

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465. Artemis, daughter of Lato, is invoked as patron of birth and of all things young.——468. ὦ κόραι: being, as pure maidens, powerful in supplication.——469–471. *That by means of a clear response the ancient race of Erechtheus may obtain the long-delayed blessing of a child.*——472. 'ἔχει means *involves, carries with it*, and the word should have had for its subject τὸ λάμπειν ἥβας, but this is changed by a common idiom into the personal form οἷς ἂν λάμπωσι [*quasi* ὅταν αὐτοῖς λάμπωσι]. Cp. *Herc. Fur.* 162 ἀνδρὸς δ' ἔλεγχος οὐχὶ τόξ' εὐψυχίας, ἀλλ' ὃς μένων βλέπει...δορὸς ἄλοκα'. *B.*——474. κινεῖν ἀφορμήν is *to spend a fund* or *capital:* ἀκίνητος ἀφορμή is a capital which, producing infinitely, need never be touched, *inexhaustible.*——475. καρποτρόφοι *productive*, because they reproduce themselves. καρποτρόφοις (Badham) would be preferable, from the position of the word in the sentence.——476. λάμπωσιν: throughout this passage the children are compared and contrasted, as a preferable treasure, with *the*

Come then, Athena, come Artemis, glorious pair,
Sisters of Phoebus alike, both virgin, goddesses both:
Come, and put up your innocent prayer;
Long hath Erechtheus pined for an heir;
Pray that the promise of life may come to the barren growth.

Hoard of delight have they, more deep than the utmost deeps,
Fathomless fund of bliss, whose populous dwelling-place
Covers and keeps
Shining treasure, increasing treasure,
Self-inheriting, seed of the race,
Children, promise of children's children to be,
Children to help their sorrow, to make more sweet their pleasure,
To speak with their enemy!
Rather, I say, than gold, than a palace of pride
Give me children at home, right heritors of my blood.
Let the miser plead for the childless side:
I will none of it! Wealth denied,
Children given, I bless them, and cleave to the better good.

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gold of the childless miser. See the same comparison treated, somewhat from the other point of view, in *frag.* 287, 8, where the rich childless man, whose wealth stands to him for wife and family, is said *ὄλβου διοίγειν θάλαμον ἥδιστον χερί.*——478—480. ὡς ἕξοντες: *because they will afford.* *ἕξοντες* follows in gender the meaning of *ἧβαι*, *i.e.* *παῖδες.*——διαδέκτορα πλοῦτον ἐκ πατέρων *a wealth that can inherit* from (or *succeed to*) *the fathers.* διαδέκτορα has its proper transitive sense, which contains the point; children are a living wealth which *inherits itself.*——ἑτέροις ἐπὶ τέκνοις *upon* (*i.e.* *by*) the production of other children.——481. Supply *ἐστὶ τὰ τέκνα.*——484. ἀκμάν *force* (see L. and Sc. *s.v.*) here specially appropriate in connexion with *δορί*: *ἀλκάν* MSS. which following *ἀλκά* can hardly be right: *ἀκμάν*, which I suggest, is closely similar. *αἴγλαν* Herwerden.——487. τροφαὶ τέκνων = *τρεφόμενα τέκνα.*——κήδειοι *of my blood*, born from the *κῆδος* (*wedlock*): *true-begotten* is, I think, near the meaning, but suggests an antithesis to *νόθος* which the Greek does not. The epithet merely emphasizes the parental relation.——489. ᾧ δοκεῖ: *him who approves it*, preferring to hoard; see the sequel.——490. μετὰ... μετρίων *though therewith my wealth be small.*——491. ἐχοίμαν: 'let me cleave to'.——492—508. The form of this piece, a bare apostrophe, without sequel, is in Greek very common. The point of the whole is to contrast the two pictures beginning similarly with the words *ἵνα χορούς* and *ἵνα τεκοῦσα.* The translation endeavours to put this in an English shape.——492. For the

Ὦ Πανὸς θακήματα καὶ *ἐπῳδ.*
παραυλίζουσα πέτρα
μυχώδεσι Μακραῖς,
ἵνα χοροὺς στείβουσι ποδοῖν
Ἀγλαύρου κόραι τρίγονοι στάδια χλοερὰ πρὸ Παλλάδος
ναῶν συρίγγων
ὑπ' αἰόλας ἰαχᾶς
ὕμνων, ὅταν αὐλίοις
συρίζῃς, ὦ Πάν,
τοῖσι σοῖς ἐν ἄντροις·
ἵνα τεκοῦσά τις
παρθένος, ὦ μελέα, βρέφος
Φοίβῳ πτανοῖς ἐξώρισε θοίναν
θηρσί τε φοινίαν δαῖτα, πικρῶν γάμων
ὕβριν. οὔτ' ἐπὶ κερκίσιν οὔτε λόγοις
φάτιν ἄϊον, εὐτυχίας μετέχειν
θεόθεν τέκνα θνατοῖς.

Enter ION, *from the precinct.*

ΙΩ. *Πρόσπολοι γυναῖκες, αἳ τῶνδ' ἀμφὶ κρηπῖδας δόμων*
θυοδόκων φρούρημ' ἔχουσαι δεσπότην φυλάσσετε,
ἐκλέλοιπ' ἤδη τὸν ἱερὸν τρίποδα καὶ χρηστήριον
Ξοῦθος, ἢ μίμνει κατ' οἶκον ἱστορῶν ἀπαιδίαν;
ΧΟ. *ἐν δόμοις ἔστ', ὦ ξέν'· οὔπω δῶμ' ὑπερβαίνει τόδε.*
ὡς δ' ἐπ' ἐξόδοισιν ὄντος, τῶνδ' ἀκούομεν πυλῶν
δοῦπον· ἐξιόντα τ' ἤδη δεσπότην ὁρᾶν πάρα.

Enter XUTHUS, *from the temple. Seeing* ION *he rushes to him and tries to embrace him.*

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topography and mythology see the prologue and notes there.——**495.** '**χοροὺς** is cognate acc., and *στάδια* direct object of *χοροὺς στείβουσι* taken together'. *B.*——**496**: haunting the place of their death.——**499.** **ὑπὸ**: *to the accompaniment of.*——**500.** **αὐλίοις**: *on the pipes*, from *αὐλίον*, diminutive of *αὐλός*. This synonym of *σύριγγες* should, I think, be included in the Lexicon on the evidence of this passage. The frequency of *αὔλιον* (from *αὐλή*) is no objection, where the sense is clear. Thus beside the common *πεδίον* (from *πέδον*), there was also *πέδιον* (from *πέδη*), of which also one only example remains.——The epithet *αὔλιος* gives no sense, nor should any epithet of *ἄντροις* be so placed in the sentence.——*ὅτ' ἀναλίοις* Herwerden.——

O Athens, what thy cliff hath seen!
The northward scar, Pan's cavern-seat,
With rocks before and grassy floor,
Where dancing tread the Aglaurids' feet
Their triple measure on the green
Neath Pallas' fane,
Whene'er the god in his retreat
Times on the reed a quavering strain;
O Athens, what thy cliff hath seen!
It saw the ravished maiden's pang,
The babe she bare to Phoebus there
Cast to the talon and the fang,
There, on the same insulting scene!
Of any born
'Twixt god and man none ever sang,
None ever told but tales forlorn.
O Athens, what thy cliff hath seen!

Enter ION, *from the precinct.*

Ion. Tell me, ye maids, who, posted at the stair
Before this house of sacrifice, await
Your lord with faithful watch, say, hath he passed
Forth from the tripod yet, or is he still
Within, consulting of his childless state?
Cho. Sir, he is yet within; he hath not passed,
But even now a footfall near the door
Announces some approach; and see, he comes.

Enter XUTHUS, *from the temple. Seeing* ION *he rushes to him and tries to embrace him.*

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505. πικρῶν γάμων ὕβριν: *in mockery of her cruel ravishment*, this stands in apposition to the whole preceding description of the exposure of the child, which had in it the special cruelty, that she was brought to do it in the very place of the first outrage.——γάμων is gen. of that to which the ὕβρις related.——506. *at the shuttles*, *i.e.* where tales were told to beguile the loom-work. See *v.* 196.——λόγοις: 'in literature', recitations, plays etc.——508. Both θεόθεν and θνατοῖς depend upon τέκνα (γιγνόμενα). See *v.* 143.——510. I have continued here the ordinary metre, though the Greek has the trochaic rhythm sometimes used for exciting scenes. The corresponding English metre has a different effect, and is not tolerable for any length with-

ΞΟ. ὮΩ τέκνον, χαῖρ᾽· ἡ γὰρ ἀρχὴ τοῦ λόγου πρέπουσά μοι.
ΙΩ. χαίρομεν· σὺ δ᾽ εὖ φρόνει γε, καὶ δύ᾽ ὄντ᾽ εὖ πράξομεν.
ΞΟ. δὸς χερὸς φίλημά μοι σῆς σώματός τ᾽ ἀμφιπτυχάς.
ΙΩ. εὖ φρονεῖς μέν, ἤ σ᾽ ἔμηνε θεοῦ τις, ὦ ξένε, βλάβη;
ΞΟ. σωφρονῶ, τὰ φίλταθ᾽ εὑρὼν εἰ φιλεῖν ἐφίεμαι.
ΙΩ. παῦε· μὴ ψαύσας τὰ τοῦ θεοῦ στέμματα ῥήξῃς χερί.
ΞΟ. ἅψομαι· κοὐ ῥυσιάζω, τἄμα δ᾽ εὑρίσκω φίλα.
ΙΩ. οὐκ ἀπαλλάξει πρὶν εἴσω τόξα πνευμόνων λαβεῖν;
ΞΟ. ὡς τί δὴ φεύγεις με, σαυτοῦ γνωρίσας τὰ φίλτατα;
ΙΩ. οὐ φιλῶ φρενοῦν ἀμούσους καὶ μεμηνότας ξένους.
ΞΟ. κτεῖνε, καὶ πίμπρη. πατρὸς γάρ, ἢν κτάνῃς, ἔσει φονεύς.
ΙΩ. ποῦ δέ μοι πατὴρ σύ; ταῦτ᾽ οὖν οὐ γέλως κλύειν ἐμοί;
ΞΟ. οὔ· τρέχων ὁ μῦθος ἄν σοι τἀμὰ σημήνειεν ἄν.
ΙΩ. καὶ τί μοι λέξεις;
ΞΟ. πατὴρ σός εἰμι, καὶ σὺ παῖς ἐμός.
ΙΩ. τίς λέγει τάδ᾽;
ΞΟ. ὅς σ᾽ ἔθρεψεν ὄντα Λοξίας ἐμόν.
ΙΩ. μαρτυρεῖς σαυτῷ.
ΞΟ. τὰ τοῦ θεοῦ γ᾽ ἐκμαθὼν χρηστήρια.
ΙΩ. ἐσφάλης αἴνιγμ᾽ ἀκούσας.
ΞΟ. οὐκ ἄρ᾽ ὄρθ᾽ ἀκούομεν.
ΙΩ. ὁ δὲ λόγος τίς ἐστι Φοίβου;
ΞΟ. τὸν συναντήσαντά μοι—
ΙΩ. τίνα συνάντησιν;
ΞΟ. δόμων τῶνδ᾽ ἐξιόντι τοῦ θεοῦ—
ΙΩ. συμφορᾶς τίνος κυρῆσαι;
ΞΟ. παῖδ᾽ ἐμὸν πεφυκέναι.
ΙΩ. σὸν γεγῶτ᾽, ἢ δῶρον ἄλλως;
ΞΟ. δῶρον, ὄντα δ᾽ ἐξ ἐμοῦ.
ΙΩ. πρῶτα δῆτ᾽ ἐμοὶ ξυνάπτεις πόδα σόν;

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out rhyme, which would not be suitable at all.——517. *for the beginning of my speaking is suitable* (*for saying so*), *i.e.* 'my impatience to bless my child will not wait for explanations'.——The Greeks used the appellation τέκνον, from elder to younger, much more freely than we that of *son* or *child*, so that Xuthus' full meaning is not yet apparent.——518. He accepts the blessing (χαίρομεν), but replies to it with εὖ φρόνει instead of χαῖρε.——520. μέν with a question makes a doubtful assumption, preliminary to further question. See on *Med.* 1129.——525. τί stands for a future participle to be supplied

To cross the path! *Xuth.* Thou and none else, my son.
Ion. But how explain the chance? *Xuth.* The strangeness of it
Perplexes me no less. *Ion.* Of whom was I,
Thy son, begot? *Xuth.* I know not. *Ion.* Nor the god
Declared? *Xuth.* I failed to ask it for delight
In what was told. *Ion.* Then we must think the earth
My mother! *Xuth.* Children grow not on the ground!
Ion. How can I then be thine? *Xuth.* My ignorance
Can but appeal the god. (*A pause.*) *Ion.* Come, let us try
Rather to reason. *Xuth.* Better said, my son.
Ion. Hadst thou to do with woman otherwise
Than in the way of marriage? *Xuth.* Yes, in youth
And wildness. *Ion.* Ere thou tookest to thy wife
Thy princely dame. *Xuth.* Not since I wedded ever.
Ion. Might I be offspring of that careless love?
Xuth. The time agrees. *Ion.* But how brought hither? *Xuth.* How?
I cannot see. *Ion.* So long a way! *Xuth.* The doubt
Confounds me also. *Ion.* Wast thou e'er before
In Delphi? *Xuth.* Once, to be initiate
On Bacchus' night. *Ion.* Thine entertainer then
Was of the Hostel Office? *Xuth.* By his aid
Some women of the city made me free—
Ion. Of the ritual, say'st thou? *Xuth.* And their company,
The god possessing them. *Ion.* And thee? *Xuth.* My heart
Was full of wine and ready to be won.
Ion. And I was got! *Xuth.* Fate found the hour, my son.

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women and others in honour of Bacchus upon Parnassus, which he was supposed to haunt; one of the performers represented the god; see *v.* 714.——551. προξένων: persons appointed to receive and direct the visitors.——ἔν του *in the house of.*——Δελφίσιν, and therefore entitled to perform the ceremonies; of course of free birth.——552. ἐθιάσευσε. Xuthus pauses at the crisis of the scandalous story. Ion, forced to understand, supplies the ritual term for introduction to a *θίασος* or company of Bacchanal worshippers. It is not perhaps needless to observe that the disorders of the worship were no part of the professed religious intention (*Bacch.* 686).——554. *Here is the matter in question, the occasion of my begetting* (the when I was begot). ἐκεῖν' ἵν' Elmsley, *ἐκεῖ νῦν* MSS.——ὁ πότμος ἐξηῦρεν (*αὐτό*): *fate invented it*

ΙΩ. πῶς δ' ἀφικόμεσθα ναούς;
ΞΟ. ἔκβολον κόρης ἴσως.
ΙΩ. ἐκπεφεύγαμεν τὸ δοῦλον.
ΞΟ. πατέρα νῦν δέχου, τέκνον.
ΙΩ. τῷ θεῷ γοῦν οὐκ ἀπιστεῖν εἰκός.
ΞΟ. εὖ φρονεῖς ἄρα.
ΙΩ. καὶ τί βουλόμεσθά γ' ἄλλο—
ΞΟ. νῦν ὁρᾷς, ἃ χρή σ' ὁρᾶν.
ΙΩ. ἢ Διὸς παιδὸς γενέσθαι παῖς;
ΞΟ. ὅπερ σοὶ γίγνεται.
ΙΩ. ἦ θίγω δῆθ' οἵ μ' ἔφυσαν;
ΞΟ. πιθόμενός γε τῷ θεῷ.
ΙΩ. χαῖρέ μοι, πάτερ,
ΞΟ. φίλον τὸ φθέγμ' ἐδεξάμην τόδε.
ΙΩ. ἡμέρα θ' ἡ νῦν παροῦσα.
ΞΟ. μακάριόν γ' ἔθηκέ με.
ΙΩ. ὦ φίλη μῆτερ, πότ' ἆρα καὶ σὸν ὄψομαι δέμας;
νῦν ποθῶ σε μᾶλλον ἢ πρίν, ἥτις εἶ ποτ', εἰσιδεῖν.
ἀλλ' ἴσως τέθνηκας, ἡμεῖς δ' οὐδὲν ἂν δυναίμεθα.
ΧΟ. κοιναὶ μὲν ἡμῖν δωμάτων εὐπραξίαι·
ὅμως δὲ καὶ δέσποιναν εἰς τέκν' εὐτυχεῖν
ἐβουλόμην ἄν, τούς τ' Ἐρεχθέως δόμους.
ΞΟ. ὦ τέκνον, εἰς μὲν σὴν ἀνεύρεσιν θεὸς
ὀρθῶς ἔκρανε, καὶ συνῆψ' ἐμοί τε σέ,
σύ τ' αὖ τὰ φίλταθ' ηὗρες οὐκ εἰδὼς πάρος.
ὃ δ' ᾖξας ὀρθῶς τοῦτο κἄμ' ἔχει πόθος,
ὅπως σύ τ', ὦ παῖ, μητέρ' εὑρήσεις σέθεν,
ἐγώ θ' ὁποίας μοι γυναικὸς ἐξέφυς·
χρόνῳ δὲ δόντες ταῦτ' ἴσως εὕροιμεν ἄν.
ἀλλ' ἐκλιπὼν θεοῦ δάπεδ' ἀλητείαν τε σὴν

(the occasion, τὸ ἵν' ἐσπάρης). Xuthus is too joyous to acknowledge any drawback; but Ion, whose delicate and religious mind naturally finds such a certainty but doubtfully preferable to his former state of happy ignorance and fond imaginations, simply goes on to raise a last remaining doubt. ὁ πότμος σ' MSS., due to mistake of the sense, corr. by Heath.——556—561. Ion stifles his disappointment and reasons himself into a more cheerful view. ——556. *I am now clear of slave-quality!* Both his parents seem to have been free. This is the best point in the discovery. Note that he does not refer to his *office* as a servant of the temple, which he never regards otherwise than with affection and reverence.——558. γε *after all*. Note this as

Ion. How came I to the fane? *Xuth.* Belike the girl
Exposed her child. (*A pause.*) *Ion* (*to himself*). There is no slave in me!
Xuth. Take now thy father to thee, O my son.
Ion (*as before*). I may not doubt the god. *Xuth.* In reason, no!
Ion (*as before*). And then what would I better? *Xuth.* Ah, thine eyes
Begin to open! *Ion* (*as before*). Than be proved the son
To a son of Zeus? *Xuth.* And thou art proved no less!
Ion. And may I touch indeed the flesh whereof
My own was made? *Xuth.* If thou believe the god!
Ion. My father! *Xuth.* Sweet and welcome name! *Ion.* O let
This day be blest! *Xuth.* As it hath blessed me!
(*They embrace.*)
Ion. Ah, mother dear, and shall I ever see
Thee also? More than ever now mine eyes
Desire thee, whosoe'er thou be. But oh,
Thou art dead perchance, and we might seek in vain!
Cho. (*aside*). We are of the house, and partners of its weal:
Yet if the child had been our lady's too,
Erechtheus' heir, the boon had pleased me more.
Xuth. My son, so far the god hath proved his word,
By this discovery giving thee to me,
And showing thee thy sire, unknown before.
And though, as by a natural impulse thou,
So also I desire that thou may'st find
Thy mother, I the mother of my boy;
Trust but to time, and that perchance may be.
Now, quit thy cloistered refuge for a home,

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marking the tone.——560. **θίγω** deliberative, *am I to take hold of?*——562. **ἡμέρα**: supply *χαιρέτω*.——564. **νῦν μᾶλλον**, because only through her could anything be discovered which might better the present aspect of his parentage.——572. **ἦξας**: intransitive: both ὃ and τοῦτο are accusatives marking the matter and extent of the verbal action.——575. **χρόνῳ δόντες** *if we yield* (prose ἐνδόντες) *to time*, *i.e.* 'are not impatient'. Cf. *Phoen.* 21 ὁ δ' ἡδονῇ δούς.——576. **ἀλητείαν**: condition of homelessness, of a 'waif and stray'. See *v.* 1089.——**δάπεδα λητείαν** Reiske and Prof. Ridgeway; *λητεία* (cf. *λήτειρα*), the

εἰς τὰς Ἀθήνας στεῖχε κοινόφρων πατρί,
οὗ σ' ὄλβιον μὲν σκῆπτρον ἀναμένει πατρὸς
πολὺς δὲ πλοῦτος· οὐδέ, θάτερον νοσῶν
δυοῖν, κεκλήσει δυσγενὴς πένης θ' ἅμα,
ἀλλ' εὐγενής τε καὶ πολυκτήμων βίου.
σιγᾷς; τί πρὸς γῆν ὄμμα σὸν βαλὼν ἔχεις
εἰς φροντίδας τ' ἀπῆλθες, ἐκ δὲ χαρμονῆς
πάλιν μεταστὰς δεῖμα προσβάλλεις πατρί;
ΙΩ. οὐ ταὐτὸν εἶδος φαίνεται τῶν πραγμάτων
πρόσωθεν ὄντων ἐγγύθεν θ' ὁρωμένων.
ἐγὼ δὲ τὴν μὲν συμφορὰν ἀσπάζομαι
πατέρα σ' ἀνευρών· ὧν δὲ γιγνώσκω πέρι
ἄκουσον. εἶναί φασι τὰς αὐτόχθονας
κλεινὰς Ἀθήνας οὐκ ἐπείσακτον γένος,
ἵν' εἰσπεσοῦμαι δύο νόσω κεκτημένος,
πατρός τ' ἐπακτοῦ καὐτὸς ὢν νοθαγενής.
καὶ τοῦτ' ἔχων τοὔνειδος, ἀσθενὴς μὲν ὢν
† μηδὲν καὶ οὐδὲν ὢν † κεκλήσομαι.
ἢν δ' εἰς τὸ πρῶτον πόλεος ὁρμηθεὶς ζυγὸν
ζητῶ τις εἶναι, τῶν μὲν ἀδυνάτων ὕπο
μισησόμεσθα· λυπρὰ γὰρ τὰ κρείσσονα·
ὅσοι δέ, χρηστοὶ δυνάμενοί τ' εἶναι, σοφοὶ
σιγῶσι κοὐ σπεύδουσιν εἰς τὰ πράγματα,
γέλωτ' ἐν αὐτοῖς μωρίαν τε λήψομαι,
οὐχ ἡσυχάζων ἐν πόλει ψόγου πλέᾳ.

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position of a temple-officer or religious minister. The MSS. tradition is equally good for both readings, but the depreciatory better suits the speaker's purpose.——579. **θάτερον νοσῶν δυοῖν**, namely *δυσγένειαν*, his bastardy and disreputable origin. Xuthus, seeing what is in Ion's mind, makes a kindly meant but blundering attempt to console him, by saying that his wealth will protect him from insult and secure him respect. If he had been poor, *as well as* a bastard, it would have been another thing; as it is, he will be allowed to pass not only for rich, which he is, but *also* (*τε καί*) for well-born. Ion, who sees only that even his father cannot forget his reproach or deny that it exists, relapses instantly into gloom.—The meaning here seems to have been missed, through the error of taking *θάτερον νοσῶν δυοῖν* as falling under the negative *οὐ*.——581. **πολυκτήμων βίου**: 'The gen. depends on the sense of fullness contained in *πολυκτήμων*; cp. Soph. *O. T.* 83, *πολυστεφὴς δάφνης*'. *B.*——587. **συμφοράν**: here neutral; he withdraws by

Adopt thy father's purposes, and come
To Athens. There a father's royalty,
A father's wealth awaits thee. If thou hast
The one defect, they shall not call thee poor,
And base withal, but rich, and noble too.
What, dumb? Why downcast? Why so lost in thought,
Dashing with sad relapse thy father's joy?
Ion. Things wear a different aspect in the view
As they are far away or near to sight.
And though I greet the happy chance that finds
My father, yet I ponder certain doubts,
Which I would let thee know. Athens, they boast,
Grew ever where it grows, a nation proud,
On native soil. And I must carry there
My *two* defects, my sire an alien,
Myself a bastard! This my shame, so long
As I lack power, leaves me the name of nought.
And should I enter in the ambitious race,
So to be some one; then unable men
Will hate me for superiority;
Men capable enough, who, wisely mute,
Avoid to rush upon the public stage,
Will scorn the restless fool, that in a place
So full of censure could not keep his seat;

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change of tone the injurious expression of *v.* 536.——**588. ὧν...πέρι**: *i.e.* ἄκουσον περὶ ἐκείνων ἃ γιγνώσκω (*am judging*).—πάτερ for πέρι, Dobree.——**589. εἶναι ...γένος** *exists* (note the emphasis) *as a race*; it was not *brought* there, but simply has *existed* there (see *v.* 49).——**591. δύο νόσω**: see *v.* 579. Ion's controlled vexation finds vent in this touch of repartee. He reminds Xuthus that his own birth would not everywhere be thought unexceptionable.——**594.** The exact reading uncertain.——**595. πρῶτον...ζυγόν**: 'the high-raised thwart, on which the κελευστής sat at the stern of the ship, steering and giving time to the rowers'. *B.*——**596. ἀδυνάτων** (τινὰς εἶναι).——**598. χρηστοί** *serviceable, capable.*——**δυνάμενοί τ' εἶναί** (τινες, supplied by antithesis to τις εἶναι and ἀδυνάτων preceding), those who could attain public position, if they would.——**σοφοὶ σιγῶσι**: *are in their 'wisdom' silent*, σοφία (*culture*) being the watch-word and mark of that educated class, averse from politics and devoted to self-improvement, which was just beginning to be important.—The connexion of the passage demands, I think, this construc-

τῶν δ' αὖ λόγῳ τε χρωμένων τε τῇ πόλει
εἰς ἀξίωμα βὰς πλέον φρουρήσομαι
ψήφοισιν· οὕτω γὰρ τάδ', ὦ πάτερ, φιλεῖ·
οἳ τὰς πόλεις ἔχουσι κἀξιώματα,
τοῖς ἀνθαμίλλοις εἰσὶ πολεμιώτατοι.
ἐλθὼν δ' ἐς οἶκον ἀλλότριον, ἔπηλυς ὤν,
γυναῖκά θ' ὡς ἄτεκνον, ἣ κοινουμένη
τὰς συμφοράς σοι πρόσθεν, ἀπολαχοῦσα νῦν
αὐτὴ καθ' αὑτὴν τὴν τύχην οἴσει πικρῶς,
πῶς δ' οὐχ ὑπ' αὐτῆς εἰκότως μισήσομαι,
ὅταν παραστῶ σοὶ μὲν ἐγγύθεν ποδός,
ἡ δ' οὖσ' ἄτεκνος τὰ σὰ φίλ' εἰσορᾷ πικρῶς,
κᾆτ' ἢ προδοὺς σύ μ' ἐς δάμαρτα σὴν βλέπῃς,
ἢ τἀμὰ τιμῶν δῶμα συγχέας ἔχῃς;
ὅσας σφαγὰς δὴ φαρμάκων τε θανασίμων
γυναῖκες ηὗρον ἀνδράσιν διαφθοράς.
ἄλλως τε τὴν σὴν ἄλοχον οἰκτείρω, πάτερ,
ἄπαιδα γηράσκουσαν· οὐ γὰρ ἀξία,
πατέρων ἀπ' ἐσθλῶν οὖσ', ἀπαιδίᾳ νοσεῖν.
τυραννίδος δὲ τῆς μάτην αἰνουμένης
τὸ μὲν πρόσωπον ἡδύ, τἀν δόμοισι δὲ
λυπηρά· τίς γὰρ μακάριος, τίς εὐτυχής,
ὅστις δεδοικὼς καὶ παραβλέπων βίαν

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tion, and not δυνάμενοί τ' εἶναι σοφοί together.——602. **λόγῳ...πόλει** *i.e.* χρωμένων λόγῳ τε πόλει τε. λόγος, *thought*, *learning* in the widest sense, including literature, science, philosophy etc., in fact, another word for σοφία. This third class, men of trained intellect who *do* enter politics, will naturally be the actual holders of office.——**λόγῳ**: λογίων, MSS. Badham's σοφῶν gives the required sense, but I offer λόγῳ as nearer. λογίων *learned*, a word later than Euripides, derived from the above sense of λόγος, was originally written as a correct explanation of λόγῳ (χρωμένων).——**τῶν δ' ἐν λόγῳ** (Matthiae) gives the same sense, but with more change.——603. **εἰς...πλέον**: *if I invade their occupied privilege*, *i.e.* official administration, which is already *full* or *filled up*.——**πλέον**: the common 'Attic' form is πλέων (from πλέως), which, if it were necessary, we might replace, as our MSS. scarcely enable us to distinguish between the two. But in Euripides' time and in poetry the older (so-called 'Ionic') forms πλέος and πλέον may well have been still admissible: cf. πόλεος in *v.* 595.——πλέον *more*, however construed, gives no good sense.——**φρουρήσομαι ψήφοισιν**: *I shall be guarded off by their* (combined) *votes* (or *pieces*). The point of this passage, which has not been explained, turns on a comparison between politics, as a game between the

And men of mind, who yet are public men,
Will play against the invader of the board
The placeman's game of *check*. 'Tis ever so!
They most, who hold the place of privilege,
Wage ever war with those who covet it.
  Then, I must enter on a house not mine,
A stranger, where the childless wife, who shared
Her grief before with thee, will now rebel
Against the load assigned to her alone,
And hate me (ah, with cause enough to hate!)
The childless queen, seeing with bitter eye
Thy throne attended by thy proper son;
While I am slighted if thou look on her,
Or I preferred and household peace destroyed.
How many a wife with poison or with steel
Hath sought her husband's life! Nay, that apart,
She hath my pity, father, for herself,
Aging, and heirless still, though shame it is
Her glorious blood should lack a heritor.
  As for the idle praise of royalty,
The outward face is fair, the life within
Torment. What bliss, what happiness hath he,
Who watching for a dagger must prolong

'ins' and the 'outs', and the game of draughts. The comparison, which is very apt, was suggested by the accident that the same word (ψῆφοι *calculi*) meant both *pieces* (in the game) and *suffrages*. The particular form of the game here referred to is that in which the player's object is to get his enemy's pieces out of the square or part of the board where they are first placed, and to replace them by his own. "It may be said to represent a party of soldiers engaged in the attack and defence of a fortified position" (Rich; *Dict. of Ant.* s. v. *latro*): hence the Latin name of *latrones* (*soldiers*), and hence the military terms of this passage, φρουρησομαι, τὰς πόλεις (*the places* or *forts*), and πολεμιώτατοι. There is a play, not only on the senses of ψῆφος, but also on πόλεις ἔχειν, *hold the forts* and *fill administrations* (in prose πολιτείας). I have made use in the translation of *check*, an old name for *chess*.——606. ἀνθαμίλλοις in the full sense, *those who strive to become their substitutes*.——608. ὡς: *παρά*.——609. ἀπολαχοῦσα: *χωρὶς λαχοῦσα*.——611. δέ: resumptive after the parenthesis.——612. ἐγγύθεν ποδός: *i.e.* at thy footstool.——616. τε added by Heath. Perhaps *vv.* 616—617 are spurious

αἰῶνα τείνει; δημότης δ' ἂν εὐτυχὴς
ζῆν ἂν θέλοιμι μᾶλλον ἢ τύραννος ὤν,
ᾧ τοὺς πονηροὺς ἡδονὴ φίλους ἔχειν,
ἐσθλοὺς δὲ μισεῖ, κατθανεῖν φοβούμενος.
εἴποις ἂν ὡς ὁ χρυσὸς ἐκνικᾷ τάδε,
πλουτεῖν τε τερπνόν. οὐ φιλῶ ψόγους κλύειν
ἐν χερσὶ σῴζων ὄλβον, οὐδ' ἔχειν πόνους·
εἴη δ' ἔμοιγε μέτρια μὴ λυπουμένῳ.
ἃ δ' ἐνθάδ' εἶχον ἀγάθ' ἄκουσόν μου, πάτερ·
τὴν φιλτάτην μὲν πρῶτον ἀνθρώποις σχολὴν,
ὄχλον τε μέτριον, οὐδέ μ' ἐξέπληξ' ὁδοῦ
πονηρὸς οὐδείς·—κεῖνο δ' οὐκ ἀνασχετόν,
εἴκειν ὁδοῦ χαλῶντα τοῖς κακίοσιν·—
θεῶν δ' ἐν εὐχαῖς ἢ λόγοισιν ἦν βροτῶν
ὑπηρετῶν χαίρουσιν, οὐ γοωμένοις.
καὶ τοὺς μὲν ἐξέπεμπον, οἱ δ' ἧκον ξένοι·
ὥσθ' ἡδὺς ἀεὶ καινὸς ὢν καινοῖσιν ἦν.
ὃ δ' εὐκτὸν ἀνθρώποισι, κἂν ἄκουσιν ᾖ,
δίκαιον εἶναί μ' ὁ νόμος ἡ φύσις θ' ἅμα
παρεῖχε τῷ θεῷ. ταῦτα συννοούμενος
κρείσσω νομίζω τἀνθάδ' ἢ τἀκεῖ, πάτερ.
ἔα δ' ἐμαυτῷ ζῆν μ'· ἴση γὰρ ἡ χάρις,
μεγάλοισι χαίρειν σμικρά θ' ἡδέως ἔχειν.
ΧΟ. καλῶς ἔλεξας, εἴπερ οὓς ἐγὼ φιλῶ
ἐν τοῖσι σοῖσιν εὐτυχήσουσιν φίλοις.
ΞΟ. παῦσαι λόγων τῶνδ'· εὐτυχεῖν δ' ἐπίστασο·
θέλω γὰρ οὗπέρ σ' ηὗρον ἄρξασθαι, τέκνον,
κοινῆς τραπέζης δαῖτα πρὸς κοινὴν πεσών,
θῦσαί θ' ἅ σου πρὶν γενέθλι' οὐκ ἐθύσαμεν.
καὶ νῦν μὲν ὡς δὴ ξένον ἄγων σ' ἐφέστιον

(W. Dindorf).——632. εἴη γ' ἐμοὶ MSS. corr. Lenting.——634. σχολήν: the 'day-long blessed idleness' (Browning) of the cloister.——635. ὁδοῦ *from* the way.——639. ὑπηρετῶν: this is, according to English expression, the principal clause.——646. μ': added by Dindorf and, I think, requisite.——648. καλῶς ἔλεξας εἴπερ. The *ex parte* plea for unambitious indolence, which Ion has pronounced, receives from the Athenians a strictly qualified approval. Indeed it is, in Ion's mouth, only half sincere. His primary motives are such as, in addressing his father, he must put in the background.——οὓς indefinite; Creusa.——649. ἐν τοῖς σοῖς φίλοις: *by means of thy liking* or *of what thou*

His fearful hours? Give me, I say, for life
The plain man's happiness and not the king's,
Who loves to have base creatures for his friends
But shuns the noble sort for dread of death!
Say'st thou, the gold outweighs it all, the wealth?
Methinks the pleasure of a hoard to gripe
Would ill repay the scandal and the pains.
Nay, modest means for me, and ease withal!
  And I have had, my father, blessings here,
As I would show; sweet idlesse (is there aught
Men love more dearly?), troubles little, none
To jostle me (oh shame, to give the wall
To baser folk!) from his discourteous path.
Whether I prayed to god or talked with man,
I saw not grief but always joy, and still
So changed the parting for the coming guest
That I was ever pleasing, ever new.
And innocent, as man must pray to be,
Though 'twere without his will, my nature was
And custom made me for Apollo's sake.
  All this together weighed, I put this life
Above that other. Oh father, let my life
Be still, be only mine! The joys of pride
Are worth no more than lowness, if it please.
  Cho. (*aside*). Well hast thou pleaded, if the happiness
Of her I love may profit by thy tastes!
  Xuth. Reason the case no more, but learn thy part
Of greatness, which shall here begin, my son,
E'en where I found thee, with a public feast
And sacrifice, neglected at thy birth.
Here I will banquet thee as one I wish

---

likest, dative of τὰ σὰ φίλα. Cf. τὰ τῶν θεῶν καλά *the admiration of the gods*, or *what the gods admire* (*v.* 450). The Athenian women do not approve 'his taste', but in the circumstances gladly wish that he may have it.—The correction λόγοις for φίλοις, suggested in one of the MSS., spoils the play between οὓς ἐγὼ φιλῶ and τὰ σὰ φίλα.——651. θέλω ἄρξασθαι: 'I mean to make a (religious) beginning of the new life'. See *v.* 653.——654. ὡς... ἐφέστιον: *on the ground that I have made friends with you and am taking you home*; the feast at Delphi was to be represented as the beginning of a

δείπνοισι τέρψω· τῆς δ' Ἀθηναίων χθονὸς
ἄξω θεατὴν δῆθεν, ὡς οὐκ ὄντ' ἐμόν.
καὶ γὰρ γυναῖκα τὴν ἐμὴν οὐ βούλομαι
λυπεῖν ἄτεκνον οὖσαν αὐτὸς εὐτυχῶν.
χρόνῳ δὲ καιρὸν λαμβάνων προσάξομαι
δάμαρτ' ἐᾶν σε σκῆπτρα τἄμ' ἔχειν χθονός.
Ἴωνα δ' ὀνομάζω σε τῇ τύχῃ πρέπον,
ὁθούνεκ' ἀδύτων ἐξιόντι μοι θεοῦ
ἴχνος συνῆψας πρῶτος· ἀλλὰ τῶν φίλων
πλήρωμ' ἀθροίσας βουθύτῳ σὺν ἡδονῇ
πρόσειπε, μέλλων Δελφίδ' ἐκλιπεῖν πόλιν.
ὑμῖν δὲ σιγᾶν, δμωΐδες, λέγω τάδε,
ἢ θάνατον εἰπούσαισι πρὸς δάμαρτ' ἐμήν.
ΙΩ. στείχοιμ' ἄν· ἓν δὲ τῆς τύχης ἄπεστί μοι·
εἰ μὴ γὰρ ἥτις μ' ἔτεκεν εὑρήσω, πάτερ,
ἀβίωτον ἡμῖν· εἰ δ' ἐπεύξασθαι χρεών,
ἐκ τῶν Ἀθηνῶν μ' ἡ τεκοῦσ' εἴη γυνή,
ὥς μοι γένηται μητρόθεν παῤῥησία.
καθαρὰν γὰρ ἤν τις εἰς πόλιν πέσῃ ξένος,
κἂν τοῖς λόγοισιν ἀστὸς ᾖ, τό γε στόμα
δοῦλον πέπαται κοὐκ ἔχει παῤῥησίαν. *Exeunt.*
ΧΟ. Ὁρῶ δάκρυα καὶ πενθίμους στρ.
ἀλαλαγὰς στεναγμῶν τ' εἰσβολάς,
ὅταν ἐμὰ τύραννος εὐπαιδίαν
πόσιν ἔχοντ' ἴδῃ,
αὐτὴ δ' ἄπαις ᾖ καὶ λελειμμένη τέκνων.
τίν', ὦ παῖ πρόμαντι Λατοῦς, ἔχρησας ὑμνῳδίαν;
πόθεν ὁ παῖς ὅδ' ἀμφὶ ναοὺς σέθεν
τρόφιμος ἐξέβα, γυναικῶν τίνος;

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proposed acquaintance.——655. τῆς δ'...χθονός: 'and the alleged reason for taking you *there* shall be that you may see the town'.——665. πρόσειπε *say farewell to.*——666. λέγω ὑμῖν σιγᾶν τάδε ἢ (λέγω) θάνατον: *I bid you hush this matter, or (threaten) death.*——670. ἐπ-εύξασθαι: *to be particular in prayer, to choose a boon,* literally *to pray something over and above* (ἐπί) the general prayer that he may find his mother, which he has made or implied already.——674. ἐν τοῖς λόγοισιν *on the lists* or *list.* The technical name for the burgess-roll at Athens was κατάλογος, for which λόγοι (*account, reckoning, number*) is here used as a more poetical synonym.——675. πέπαται: κέκτηται: see πάομαι.——676. πενθίμους...εἰσβολάς: the substantives and epithets are contrasted: ἀλαλαγαί and εἰσβολαί together mean *entry amid*

To visit me in Athens, thither brought
Not as mine own, but to admire the town.
I would not that my single happiness
Should give a heart-ache to my childless wife.
In some good hour hereafter will I win
Her leave that thou shalt have my royalty.
Thy name, to fit the chance which led thy foot
First to meet mine forth coming from the fane,
Thy name is *Ion*. Now be all thy friends
Convoked, and mid the pleasures of the feast
Bid them farewell upon thy parting hence.
Ye women, keep the secret, under pain,
If ye reveal it to my wife, of death!
Ion. Father, I go; but ah, for happiness
One thing I lack, my mother known; till then
There is no life for me! And, might I choose,
I pray that she may prove Athenian born
And give her child the freeman's right of speech.
An alien in a folk of pure descent
By law may be a burgess, but his lips
Are slave; he cannot speak the thing he will. *Exeunt.*

Chorus.

What tearful triumph will there be
At Athens' gate, what cheer and groan,
When that unhappy queen shall see
Her lord a father proud, and she
Is lone and childless, childless and alone!

Oh prophet-god, Latona's Son,
What strange reply thy chant hath made!
A cloister-child, whose mother none

---

cheers, such as would naturally welcome the return of Xuthus and Creusa, bringing Ion with them; in this case, for Creusa and those who loved her, there would be *cheers of mourning and an entrance of grief*.——ἀλαλαγὰς (Hermann excellently, for MSS. *ἄλλας γε*) *cheers*, *cries of triumph*. It will be found on investigation very doubtful whether this word ever had any other than this its regular sense.——εἰσβολάς: see *v.* 721 and L. and Sc. *s. vv.* *εἰσβολή, εἰσβάλλω*.——682. ἀμφὶ ναοὺς...τρόφιμος together.——

οὐ γάρ με σαίνει θέσφατα,
μή τιν' ἔχῃ δόλον.
δειμαίνω συμφορὰν
ἐφ' ὅ ποτε βάσεται,
ἄτοπος ἄτοπα γὰρ παραδίδωσί μοι.
ἔχει δόλον τύχαν θ' ὁ παῖς
ἄλλων τραφεὶς ἐξ αἱμάτων.
τίς οὐ τάδε ξυνοίσεται;
φίλαι, πότερ' ἐμᾷ δεσποίνᾳ ἀντ.
τάδε τορῶς ἐς οὖς γεγωνήσομεν
πόσιν, ἐν ᾧ τὰ πάντ' ἔχουσ' ἐλπίδων
μέτοχος ἦν τλάμων;
νῦν δ' ἡ μὲν ἔρρει συμφοραῖς, ὁ δ' εὐτυχεῖ,
πολιὸν εἰσπεσοῦσα γῆρας, πόσις δ' ἀτίετος φίλων.
μέλεος, ὃς θυραῖος ἐλθὼν δόμους
μέγαν ἐς ὄλβον οὐκ ἔσωσεν τύχας.
ὄλοιτ', ὄλοιθ' ὁ πότνιαν
ἐξαπαφὼν ἐμάν,
καὶ θεοῖσιν μὴ τύχοι
καλλίφλογα πέλανον ἐπὶ
πυρὶ καθαγνίσας. τὸ δ' ἐμὸν εἴσεται
τύρανvίδος φίλα. †
ἤδη πέλας δείπνων κυρεῖ
παῖς καὶ πατὴρ νέος νέων.
  Ἰὼ δειράδες Παρνασοῦ πέτρας ἐπῳδ.

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687. **συμφοράν**. the *encounter*, *hap*, of Ion and Xuthus, in which they suspect fraud, not perhaps disallowed by the god himself.——690. *for it* (the event) *dubiously brings a dubious message*. **παραδίδωσι**: the metaphor is taken from the *delivery* of a letter or credential, such as a messenger might bring with him to attest his mission. See L. and Sc. *s. v.* *παραδίδωμι*.——After *μοι* the MSS. have *τόδε τ' εὔφημα* or *τὸ δί ποτ' εὔφημα*, whence Nauck *τάδε θεοῦ φήμα*. In the uncertainty of the antistrophe (*v.* 710) it is impossible to say whether there is only corruption here or interpolation too.——700. **ἀτίετος φίλων** *negligent of his nearest love*.——702. **οὐκ ἔσωσεν τύχας**: difficult: "has not acted consistently with his fortune, *i.e.* has proved base, though he received the honour of a foreign alliance as a reward for virtue or valour, *v.* 62: compare *Hel.* 613. *τὸ μόρσιμον σώσασα* [*observing* or *keeping to my destiny*]", Paley: "has not preserved its fortunes, *i.e.* those of the house", Bayfield. The first is nearer what the context suggests, but is more like a rendering of *ἔσωσεν τρόπους* or, as Badham would read, *φρένας*.——I

Can tell, nor how his life begun!
A doubtful oracle! Oh, are we betrayed?

I fear this opportune event,
With such unclear credential sent,
To what intent, to what intent?

Not chance alone, but treason too
Befriends the waif, the casual brew
Of alien bloods. Who doubts it, who?

O women, shall we, shall we rend
Our lady's ear with such report
Of him on whom did all depend
Her freight of common hopes? The port
Divides them, his alive, and her's amort!

Now to the grey her aging brows
Decline; her lord neglects to love;
The stranger, whom her wealth endows,
Neglects in her distress to prove
His wretched faith! O curse him, powers above!

O do not hear the traitor pray,
Though incense to the fire he lay!
Ah, he shall know whom I obey,

Whom I adore!—The minutes run;
By this the new-found sire and son
Their welcome-feast have nigh begun.—

O cliffs of bare Parnassus, who embrace

---

think however Paley so far right, that the phrase is modelled on *σῴζειν νόμους, ἐφετμάς* etc. *to observe customs, injunctions, etc.*: *hath not observed its fortunes* is a brachylogy for *hath not observed the restrictions, which its fortunes impose upon him*: this, having accepted them, he was in honesty bound to do.——**705.** **μὴ τύχοι**: *may he fail*, not obtain his prayer.——**710**: beyond restoration; see on *v.* 690. The translation gives the probable sense.——**711.** **κυρεῖ**: *must be, is probably*. The uses of *κυρεῖν* are all derived from the original meaning of *coincidence*. See on *Med.* 265.——713. **ἰὼ** Badham. *ἵνα* MSS. The protest against the intrusion of the stranger lad into the

ἔχουσαι σκόπελον οὐράνιόν θ' ἕδραν,
ἵνα Βάκχιος ἀμφιπύρους ἀνέχων πεύκας
λαιψηρὰ πηδᾷ νυκτιπόλοις ἅμα σὺν Βάκχαις.
μή τί ποτ' εἰς ἐμὰν πόλιν ἵκοιθ' ὁ παῖς,
νέαν δ' ἁμέραν ἀπολιπὼν θάνοι.
στενομένα γὰρ ἂν πόλις ἔχοι σκῆψιν ξενικὸν εἰσβο-
λᾶν.
ἁλίσας ὁ πάρος ἀρχαγὸς ὢν Ἐρεχθεὺς ἄναξ. †

Enter CREUSA *from the precinct, accompanied by an aged slave.*

ΚΡ. Ὦ πρέσβυ, παιδαγώγ' Ἐρεχθέως πατρὸς
τοὐμοῦ ποτ' ὄντος, ἡνίκ' ἦν ἔτ' ἐν φάει,
ἔπαιρε σαυτὸν πρὸς θεοῦ χρηστήρια,
ὥς μοι συνησθῇς, εἴ τι Λοξίας ἄναξ
θέσπισμα παίδων εἰς γονὰς ἐφθέγξατο.
σὺν τοῖς φίλοις γὰρ ἡδὺ μὲν πράσσειν καλῶς·

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city of Erechtheus is introduced with an apostrophe to the place of his origin: see *v.* 550.——720. **νέαν...θάνοι**: *may he dying quit his new day*, i.e. *quit day* (*die*) *on this his new day*. The day is called *new* to Ion, not merely because Ion is young, but because his finding by his father is in a sense, as Xuthus has put it, his birth-day, and is about to be so celebrated. See *v.* 712 δεῖπνα νέα *the feast of discovery*. So in *Med.* 648 ἁμέραν τάνδ' ἐξανύσασα means in full *ending my day* (*life*) *to-day*.——721. *For it would be a hard constraint upon our town to receive this descent of foreigners into her gates.* **στενομένα**: probably from the primitive sense of στένομαι, or στείνομαι, *be pressed*, *narrowed* (Matthiae), not from the derived sense *groan*. However, the two are substantially the same for the present purpose.——**σκῆψιν** *descent* from σκήπτειν *descend*, applied to such things as a missile, a plague, a punishment; see L. and Sc. *s. v.* σκήπτω. It is a very natural word to apply to an irruption, as it might be rhetorically called, of *bacchanals from their mountain*.——It is admitted (see Mr Bayfield's note) that no satisfactory interpretation of this has been suggested upon the assumption that σκῆψις has its common meaning of *excuse*. The context shows, I think, that it has not, and explains the exceptional, but equally legitimate, meaning clearly enough. ——**εἰσβολᾶν**: gen. plural. If we retain εἰσβολάν (MSS.), ξενικὸν εἰσβολάν stands in apposition to σκῆψιν, the descent, the intrusion of foreigners. But the other accentuation is better.——723 is again defective. The translation assumes the reading ἅλις ἁλίσας ὁ πάρος *i.e.*, ἅλις ὁ πάρος (πόλιν) ἁλίσας, ἀρχαγὸς ὤν, *sufficient is he who of old brought her folk together and founded her* (see ἁλίζω). The poet has vaguely before his mind the συνοικισμός

Yon sky-enthroned height and trysting-place,
Where, each high holding a two-fold fire,
Bacchus and all the bacchanal rout
Dance in the darkness lightly about:
Let Ion ne'er see Athens! Let the lad
This very day, his day of birth, expire!
She hath not room enough for such descent
Of foreigners within her gates, content
With them she ever had
Since she begun,
Since old Erechtheus made her people into one!

Enter CREUSA *from the precinct, accompanied by an aged slave.*

Creusa. What cheer, mine aged servant, to whose care
Erechtheus, our dead father, trusted us,
What cheer? Look up, toward the oracle,
To share my gladness, if Apollo's word
Announces us the prospect of a child.
How sweet in bliss to share with those we love,

---

of Athens, more commonly attributed to the democratic hero and founder Theseus.—*ἄλις ἄλις ὁ πάρος* Scaliger, but the rare and significant *ἀλίσας* can hardly be a mere error.—The sense is that the Athenians (Erechtheidae) want no foreign addition.——725. **πρέσβυ** does not mean merely *old man*, but *reverend*, and also suggests that he was the father's *representative*. It was the highest post of trust which a slave could hold. Here, as in the *Hippolytus*, the former guardian proves tempter. Probably the *σοφοί*, who were deeply interested in education, looked with no favourable eye upon the careless confidence reposed by parents in those who could not be in all respects fit for the charge. At any rate that is the moral.——**παιδαγωγὲ πατρός**: *child-ward* or *child-keeper to my father*, *i.e.* tutor of his children. ——**πατρὸς τοὐμοῦ ποτ' ὄντος** *my late father*.——726. **ἡνίκα...φάει**: with *παιδαγωγὸς* (*ὤν*). Affection is due from the daughter of Erechtheus to one, to whom, while he could, Erechtheus himself gave such proof of esteem.——727. **ἔπαιρε σαυτόν**: *cheer thyself* and (literally) *raise thyself*: the phrase covers both.——729. **παίδων εἰς γονάς**: (*pointing*) *towards birth of children*.——730. **ἡδὺ...γλυκύ** *pleasant...honey-sweet*. **γλυκύ** is much the stronger and less common epithet.——732. **ἐμβλέψαι**: carefully distinguish from *εἰσβλέψαι*. The full sense is 'to look in the eyes and *see in them* what is there'. The MSS. have *εἰσβλέψαι*, but several ancient citations (see Dindorf) support *ἐμβλέψαι*, and the other is an obvious

ὃ μὴ γένοιτο δ', εἴ τι τυγχάνοι κακὸν,
εἰς ὄμματ' εὔνου φωτὸς ἐμβλέψαι γλυκύ.
ἐγὼ δέ σ', ὥσπερ καὶ σὺ πατέρ' ἐμόν ποτε,
δέσποιν' ὅμως οὖσ' ἀντικηδεύω πατρός.

ΠΑΙΔΑΓΩΓΟΣ.

Ὦ θύγατερ, ἄξι' ἀξίων γεννητόρων
ἤθη φυλάσσεις, κοὐ καταισχύνασ' ἔχεις
τοὺς σοὺς παλαιοὺς, ἐκγόνους αὐτόχθονας.
ἕλχ', ἕλκε πρὸς μέλαθρα καὶ κόμιζέ με.
αἰπεινά τοι μαντεῖα· τοῦ γήρως δέ μοι
συνεκπονοῦσα κῶλον ἰατρὸς γενοῦ.
ΚΡ. ἕπου νυν· ἴχνος δ' ἐκφύλασσ' ὅπου τίθῃς.
ΠΑ. ἰδού·
τὸ τοῦ ποδὸς μὲν βραδὺ, τὸ τοῦ δὲ νοῦ ταχύ.
ΚΡ. βάκτρῳ δ' ἐρείδου περιφερῆ στίβον χθονός.
ΠΑ. καὶ τοῦτο τυφλὸν, ὅταν ἐγὼ βλέπω βραχύ.
ΚΡ. ὀρθῶς ἔλεξας. ἀλλὰ μὴ παρῇς κόπῳ.
ΠΑ. οὔκουν ἑκών γε· τοῦ δ' ἀπόντος οὐ κρατῶ.
ΚΡ. γυναῖκες, ἱστῶν τῶν ἐμῶν καὶ κερκίδος
δούλευμα πιστὸν, τίνα τύχην λαβὼν πόσις
βέβηκε παίδων, ὧνπερ οὕνεχ' ἥκομεν;
σημήνατ'· εἰ γὰρ ἀγαθά μοι μηνύσετε,
οὐκ εἰς ἀπίστους δεσπότας βαλεῖς χαράν.
ΧΟ. ἰὼ δαῖμον.
ΠΑ. τὸ φροίμιον μὲν τῶν λόγων οὐκ εὐτυχές.
ΧΟ. ἰὼ τλᾶμον.
ΠΑ. ἄλλα τι θεσφάτοισι δεσποτῶν νοσῶ;
ΧΟ. εἶεν· τί δρῶμεν, θάνατος ὧν κεῖται πέρι;

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error.——737. τοὺς...παλαιούς: οἱ παλαιοί (*maiores*, ancestors) is treated as a substantive.——739. αἰπεινά τοι μαντεῖα: a metaphorical proverb (τοι *as we know*), meaning that oracles are difficult to understand; here proved, as it were, literally by the steepness of the ascent.——740. συνεκπονοῦσα κῶλον: 'serving as a completing (ἐκ-) limb together with mine': κῶλον is a limiting accusative, defining the nature of the πόνος or task performed.——741. ἕπου *keep with me* (not *follow*).——742. *i.e.* 'I think I am going to step further than I do'.——743. 'Try the ground with the stick before you step'. περιφερεῖ Badham; but περιφερῆ is passive, στίβον περὶ ὃν φέρεται τὸ βάκτρον.——746. *I am not master of what I lack.*——749. παίδων...ἥκομεν: *what fortune...as to the cause of our coming, children.*——751. 'In giving

How exquisite, if sorrow needs must fall,
To look at sorrow then in loyal eyes!
Thou wast a son unto my sire, and I
As tender, though thy mistress, unto thee.

Slave. Faithful thou art, my daughter, to the way
Thy virtuous fathers walked, nor sham'st in thee
Thy line of nobles, native sons of Earth.
O help toward the fane my lagging steps!
Steep is the pilgrim's path: and thou must lend
Thy limbs to mend the weakness of mine age.

Cre. So, step by step with me; (*he stumbles*) but heedfully!

Slave. My foot is still too slow for my intent.

Cre. Thrust with thy staff upon the path around.

Slave. Ah, when the sight is short, the staff is blind!

Cre. Too true! (*he totters*) Oh, strive against thy weariness!

Slave. Aye, while I may, I will; I can no more.

He seats himself upon the steps.

Cre. Now, maidens mine, my trusty servitors
At loom and shuttle, tell me what response
Touching a child, the matter of our quest,
My lord hath carried hence. Announce me good,
And count upon my faithful gratitude.

Cho. Alas, alas!

Slave. This is an ill beginning to the tale!

Cho. O miserable!

Slave. Again! Some evil hath been told my lord?

Cho. (*one to another*). Lo now, what shall we do? The threat of death!

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your mistress joy, you will have *invested in good security*'. This is the metaphor implied in *ἀπίστους*. *χάριν* Elmsley ('your *kindness* will be invested'). But the text ('you will have invested joy', *i.e.* the giving of joy) is an intentional variation upon the common phrase.——755. *ἀλλά τι...νοσῶ;* MSS. *ἀλλ' ἦ τι...νοσῶ;* Musgrave, *ἀλλ' ἦ τι...νοσεῖ;* Bayfield. Clearly Musgrave's correction requires Mr Bayfield's too; but I think the MSS. are substantially right. ἄλλα...νόσω literally 'Two more things bad, one may say, for the oracle!', *i.e.* showing that the oracle is bad. The *νόσω* are the two words *ἰὼ τλᾶμον*, following the similar two *ἰὼ δαῖμον*. For the adverbial *τι* (*in a way, in a manner*), which here softens the strong metaphor, cf. Herod. 3. 12 *αἱ τῶν Αἰγυπτίων κεφαλαὶ οὕτω δή τι ἰσχυραί· μόγις ἂν λίθῳ παίσας*

ΚΡ. τίς ἥδε μοῦσα, χὠ φόβος τίνων πέρι;
ΧΟ. εἴπωμεν ἢ σιγῶμεν ἢ τί δράσομεν;
ΚΡ. εἴφ᾽· ὡς ἔχεις γε συμφοράν τιν᾽ εἰς ἐμέ.
ΧΟ. εἰρήσεταί τοι, κεἰ θανεῖν μέλλω διπλῇ·
οὐκ ἔστι σοι, δέσποιν᾽, ἐπ᾽ ἀγκάλαις λαβεῖν
τέκν᾽ οὐδὲ μαστῷ σῷ προσαρμόσαι τάδε.
ΚΡ. ὤμοι θάνοιμι.
ΠΑ. θύγατερ,— ΚΡ. ὦ τάλαιν᾽ ἐγὼ συμφορᾶς.
ἔλαβον ἔπαθον ἄχος ἄβιον, ὦ φίλαι.
ΠΑ. διοιχόμεσθα, τέκνον.
ΚΡ. αἰαῖ, αἰαῖ·
διανταῖος ἔτυπεν ὀδύνα με πνευμόνων τῶνδ᾽ ἔσω.
ΠΑ. μήπω στενάξῃς,— ΚΡ. ἀλλὰ πάρεισι γόοι.
ΠΑ. πρὶν ἂν μάθωμεν,— ΚΡ. ἀγγελίαν τίνα μοι;
ΠΑ. εἰ ταὐτὰ πράσσων δεσπότης τῆς συμφορᾶς
κοινωνός ἐστιν, ἢ μόνη σὺ δυστυχεῖς.
ΧΟ. κείνῳ μέν, ὦ γεραιέ, παῖδα Λοξίας
ἔδωκεν· ἰδίᾳ δ᾽ εὐτυχεῖ ταύτης δίχα.
ΚΡ. τόδ᾽ ἐπὶ τῷδε κακὸν ἄκρον ἔλακες ἔλακες
ἄχος ἐμοὶ στένειν.
ΠΑ. πότερα δὲ φῦναι δεῖ γυναικὸς ἔκ τινος
τὸν παῖδ᾽ ὃν εἶπας, ἢ γεγῶτ᾽ ἐθέσπισεν;
ΧΟ. ἤδη πεφυκότ᾽ ἐκτελῆ νεανίαν
δίδωσιν αὐτῷ Λοξίας· παρῆν δ᾽ ἐγώ.
ΚΡ. πῶς φῄς; ἄφατον ἄφατον ἀναύδητον
λόγον ἐμοὶ θροεῖς.
ΠΑ. κἄμοιγε. ΚΡ. πῶς δ᾽ ὁ χρησμὸς ἐκπεραίνεται;
σαφέστερόν μοι φράζε, χὤστις ἔσθ᾽ ὁ παῖς.
ΧΟ. ὅτῳ ξυναντήσειεν ἐκ θεοῦ συθεὶς
πρώτῳ πόσις σός, παῖδ᾽ ἔδωκ᾽ αὐτῷ θεός.
ΚΡ. ὀτοτοτοῖ· τὸ δ᾽ ἐμὸν
ἄτεκνον ἄτεκνον ἔλαβεν ἄρα βίοτον, ἐρημίᾳ δ᾽ ὀρφανοὺς
δόμους οἰκήσω.

διαρρήξειας. *The strength of the Egyptians' heads one may express by saying, you could scarcely beat them in with a stone.*——759. γε: 'thou *hast* ill news'.——762. προσαρμόσαι τάδε *lay them here*; they touch her breast as they speak. ποτὲ Wakefield.——764. ἄβιον Hermann; 'woe that makes life

Cre. What tune is this? Where lie your fears?
Cho. (*as before*). To speak,
Or not to speak? What shall we do! *Cre.* Oh speak!
Thy thought is charged with ill and points to me.
Cho. It shall be spoken then, though I should die
Twice over! Lady, never shalt thou take
Child in thine arms, or lay it to thy breast.

Creusa sinks down beside the slave.

Cre. Oh let me die! *Slave.* My darling! *Cre.* Oh!
The pain, the agony! Let me part,
Dear maids. *Slave.* We die for sorrow. *Cre.* For the blow
Hath stricken through this miserable heart.
Slave. Oh, patience yet! *Cre.* Not patient is my grief!
Slave. Nay, let us hear! *Cre.* Why listen? What relief?
Slave. It should be told us, if my lord must share
The burden, or thou only. *Cho.* Sir, on him
Apollo hath bestowed a son, the queen
Participating not his happiness.
Cre. Stricken again, one misery more,
Now and before, now and before!
Slave. And is he to be born of woman yet,
This son, according to the oracle,
Or born already? *Cho.* Grown to man and given,
As witness I, by Loxias to my lord.
Cre. O strange, O wonderful, O incredible!
Slave. Miraculous indeed! *Cre.* But oh explain,
How led the oracle to the destined son?
Cho. The man that first thy husband met, being sped
Forth from the god, was given him for his child.
Cre. Alas, ah me! And I must bear
A childless fate,
A weary life to wear,
In solitary halls and chambers desolate.

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impossible'. *βίοτον* MSS.——769. πάρεισι: 'they are *here*'; there is nothing to wait for.——782. *ἄρρητον* (for the second *ἄφατον*) Badham, for metrical correspondence; but it may be doubted whether any exact correspondence is meant.——785. ἐκπεραίνεται: *is carried out.*——787. ἐκ θεοῦ *from the house of the god*, as *παρὰ θεῷ in his house.*——789. τὸ ἐμόν: strictly 'my part, my

ΠΑ. τίς οὖν ἐχρήσθη; τῷ συνῆψ' ἴχνος ποδὸς
πόσις ταλαίνης; πῶς δὲ ποῦ νιν εἰσιδών;
ΧΟ. οἶσθ', ὦ φίλη δέσποινα, τὸν νεανίαν
ὃς τόνδ' ἔσαιρε ναόν; οὗτός ἐσθ' ὁ παῖς.
ΚΡ. ἀν' ὑγρὸν ἀμπταίην
αἰθέρα πόρσω γαίας Ἑλλανίας
ἀστέρας ἑσπέρους.
οἷον, οἷον ἄλγος ἔπαθον, φίλαι.
ΠΑ. ὄνομα δὲ ποῖον αὐτὸν ὀνομάζει πατήρ;
οἶσθ', ἢ σιωπῇ τοῦτ' ἀκύρωτον μένει;
ΧΟ. Ἴων', ἐπείπερ πρῶτος ἤντησεν πατρί.
ΠΑ. μητρὸς δὲ ποίας ἐστίν;
ΧΟ. οὐκ ἔχω φράσαι.
φροῦδος δ', ἵν' εἰδῇς πάντα τἀπ' ἐμοῦ, γέρον,
παιδὸς προθύσων ξένια καὶ γενέθλια
σκηνὰς ἐς ἱερὰς τῆσδε λαθραίως πόσις,
κοινῇ ξυνάψων δαῖτα παιδὶ τῷ νέῳ.
ΠΑ. δέσποινα, προδεδόμεσθα, σύν γάρ σοι νοσῶ,
τοῦ σοῦ πρὸς ἀνδρὸς καὶ μεμηχανημένως
ὑβριζόμεσθα, δωμάτων τ' Ἐρεχθέως
ἐκβαλλόμεσθα· καὶ σὸν οὐ στυγῶν πόσιν
λέγω, σὲ μέντοι μᾶλλον ἢ κεῖνον φιλῶν·
ὅστις σε γήμας ξένος ἐπεισελθὼν πόλιν,
καὶ δῶμα καὶ σὴν παραλαβὼν παγκληρίαν,
ἄλλης γυναικὸς παῖδας ἐκκαρπούμενος
λάθρα πέφηνεν· ὡς λάθρα δ', ἐγὼ φράσω.
ἐπεί σ' ἄτεκνον ᾔσθετ', οὐκ ἔστεργέ σοι
ὅμοιος εἶναι τῆς τύχης τ' ἴσον φέρειν·
λαβὼν δὲ δοῦλα λέκτρα, νυμφεύσας λάθρα,
τὸν παῖδ' ἔφυσεν· ἐξενωμένον δέ τῳ
Δελφῶν δίδωσιν ἐκτρέφειν. ὁ δ' ἐν θεοῦ
δόμοισιν ἄφετος, ὡς λάθοι, παιδεύεται.
νεανίαν δ' ὡς ᾔσθετ' ἐκτεθραμμένον,

side'.——796. The interest which Ion had excited in Creusa makes this a fresh blow.——ἀμπταίην: 'Would I could fly to *Paradise!*', to which the 'gardens of the Hesperides' in the mythical west present the nearest ancient analogy. See *Hipp.* 732.——803. They ignore the story of the Bacchanalia as not yet proved and in any case not fixing the person.——805. ξένια as pretended καὶ γενέθλια in reality.——παιδός depends on *προ-* (*ὑπέρ*) in

Slave. And who was thus designed? Whom did he meet,
My lady's lord (Alas!), how, where behold?
Cho. He whom we saw, dear lady, if thou mindest,
Sweeping the temple here—he is the son.
Cre. Oh, to fly, to fly away
From earth and Hellas, to the melting sky
And stars of dying day!
Oh misery, oh misery!
Slave. And pray, what name bestowed he on his son,
If that is known and not uncertain yet?
Cho. 'Ion', because he first encountered him.
Slave. And pray, who is the mother? *Cho.* I cannot say:
But, to complete the tale, my lord is gone
To cheat my lady with a sacrifice,
Given for his *friend* or son, and pledge the youth
'Neath tented tapestries in public feast.
Slave. We are betrayed, dear lady, by thy spouse,
We, for thy griefs are mine. He hath contrived
To do us outrage, from Erechtheus' house
To expel us outcast! Not in hate of him
I say it, but in better love to thee.
He took thee, he, a denizen, to wife,
Thy palace and thine heritage to his own,
And lo, he hath been raising him by stealth
Seed of another! Let me show the plot.
He saw thee childless, and he did not brook
Childless alike to bear his equal part;
But privily embracing with a slave
Begat this boy, and sent him to be reared
Abroad: a Delphian took him and consigned,
For more concealment, to be cloister-bred.
The father, when he knew him grown to man,

προθύσων.——806. σκηνὰς...ἱεράς: a tent consecrated for the purpose. This is not specified either by Xuthus or by Ion, but the liberal intentions of Xuthus (see *v.* 663) could not possibly be carried out otherwise; and we may suppose also that such entertainments under canvas were frequently given by visitors at the great religious centres in return for hospitality received, so that the 'tent' would be inferred as of course.——822. *ἄφετος*:

ἐλθεῖν σ' ἔπεισε δεῦρ' ἀπαιδίας χάριν.
κᾆθ' ὁ θεὸς οὐκ ἐψεύσαθ', ὅδε δ' ἐψεύσατο
πάλαι τρέφων τὸν παῖδα κἄπλεκεν πλοκὰς
τοιάσδ'· ἁλοὺς μὲν ἀνέφερ' εἰς τὸν δαίμονα·
ἐλθὼν δὲ καὶ τὸν χρόνον ἀμύνεσθαι θέλων,
τυραννίδ' αὐτῷ περιβαλεῖν ἔμελλε γῆς.
καινὸν δὲ τοὔνομ' ἀνὰ χρόνον πεπλασμένον,
Ἴων, ἰόντι δῆθεν ὅτι συνήντετο.

ΧΟ. οἴμοι, κακούργους ἄνδρας ὡς ἀεὶ στυγῶ,
οἳ συντιθέντες τἄδικ' εἶτα μηχαναῖς
κοσμοῦσι· φαῦλον χρηστὸν ἂν λαβεῖν φίλον
θέλοιμι μᾶλλον ἢ κακὸν σοφώτερον.

ΠΑ. καὶ τῶνδ' ἁπάντων ἔσχατον πείσει κακόν,
ἀμήτορ' ἀναρίθμητον ἐκ δούλης τινὸς
γυναικὸς εἰς σὸν δῶμα δεσπότην ἄγειν.
ἁπλοῦν ἂν ἦν γὰρ τὸ κακόν, εἰ παρ' εὐγενοῦς
μητρὸς, πιθών σε, σὴν λέγων ἀπαιδίαν,
ἐσῴκισ' οἴκους· εἰ δέ σοι τόδ' ἦν πικρόν,—
τῶν Αἰόλου νιν χρῆν ὀρεχθῆναι γάμων.
ἐκ τῶνδε δεῖ σε δὴ γυναικεῖόν τι δρᾶν·
ἢ γὰρ ξίφος λαβοῦσαν ἢ δόλῳ τινὶ
ἢ φαρμάκοισι σὸν κατακτεῖναι πόσιν
καὶ παῖδα, πρίν σοι θάνατον ἐκ κείνων μολεῖν.
εἰ γάρ γ' ὑφήσεις τοῦδ', ἀπαλλάξει βίου·
δυοῖν γὰρ ἐχθροῖν εἰς ἓν ἐλθόντοιν στέγος
ἢ θάτερον δεῖ δυστυχεῖν ἢ θάτερον.

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consecrated, primarily of sacred animals, *at large*.——827. ἀνέφερ' εἰς: *he was minded to throw the blame on*.——828. The general sense here is clear, the exact wording and interpretation, after much discussion, extremely uncertain. I do not think it impossible that the MSS. reading is right, though certainly far from elegant.—Translate literally, *and*, *if he attained his wish of protecting himself even against* (the detection of) *time*, *in that case he intended* etc. Here θέλων is subordinate to ἐλθών. Upon the analogy of ἐλθεῖν εἰς τέλος *to attain an end*, θέλων τὸν χρόνον ἀμύνεσθαι ἦλθεν (εἰς τοῦτο) might certainly be written for 'wishing to escape time, he attained that end'. Make this whole phrase participial, which is grammatically legitimate, and we have the text.——λαθών Musgrave (for ἐλθών) is simple in itself, but leaves the rest harder than ever.——καὶ τὸν χρόνον: *even time*, as the great revealer of all secrets; see *v.* 575 and *Hipp.* 1051.——That τὸν χρόνον ἀμύνεσθαι should mean 'to compensate *for* the time' of Ion's

Persuaded thee, because you had no child,
To come to Delphi. So was Phoebus' truth
Thy husband's lie, who reared the lad throughout
With double plan; detected, to avouch
Apollo; not detected after lapse
Of time, to clothe the lad with princely power.
And *Ion*, this belated name to suit
The alleged encounter, is pretended new.
Cho. Oh! how I loathe the artists of deceit
Who with machinery of imposture cloke
A villain plot! An honest man for me
Rather, and plain withal, than subtle-false!
Slave. And this thou must endure, the worst of all,
To bring for lord into thy house the son
Of a slave, a motherless man, a no man's child!
Less ill it had been to recruit his race
Out of a lady born, with thy consent,
Pleading thy barrenness. And if refused—
Who bade him wed above his proper kin?
Now therefore thou must play a woman's part!
That is, with dagger, or by some surprise,
Or poison thou must take thy husband's life,
His and his son's, ere they can reach at thine.
Flinch, and thou diest! For if hate and hate
Are brought together in one dwelling-place,
One must be broken, or the other must.

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exile seems impossible: *ἀμύνεσθαι* has no such construction.——830. 'And the name is anachronistically pretended new'. Note carefully that *καινόν* is part of the predicate. The slave supposes that the name *Ion* had long ago been chosen, given, and probably borne by the son; but that to colour the present deceit, it was pretended 'out of date' to be a new name, specially arising out of the circumstances.——836. τῶνδ' ἔσχατον: *worse than these.*——837. *not counted* in law for a person at all.——841. ἐσῴκισε *colonised.*——*And if you were not pleased to consent to this* (he ought to have submitted, or else) *he ought to have contented his ambition with a wife from among the Aeolidae.* He chose to aspire to a daughter of Erechtheus, and taking her was bound to take her fortunes 'for better, for worse'. The intermediate step is rhetorically suppressed.——844. Supply *δεῖ.*——847. εἰ... τοῦδε: 'for you must know (*γε*) that if you slack from this' *i.e.* 'do not brace yourself to do it'. See L. and Sc. *s. v.* *ὑφίημι.*—*εἰ γὰρ σὺ φείσει*

ἐγὼ μὲν οὖν σοι καὶ συνεκπονεῖν θέλω
καὶ συμφονεύειν παῖδ', ἐπεισελθὼν δόμοις
οὗ δαῖθ' ὁπλίζει, καὶ τροφεῖα δεσπόταις
ἀποδοὺς θανεῖν τε ζῶν τε φέγγος εἰσορᾶν.
ἓν γάρ τι τοῖς δούλοισιν αἰσχύνην φέρει,
τοὔνομα· τὰ δ' ἄλλα πάντα τῶν ἐλευθέρων
οὐδεὶς κακίων δοῦλος, ὅστις ἐσθλὸς ᾖ.
ΧΟ. κἀγώ, φίλη δέσποινα, συμφορὰν θέλω
κοινουμένη τήνδ' ἢ θανεῖν ἢ ζῆν καλῶς.

After a pause Creusa rises, and coming to the front begins to speak as if with herself.

ΚΡ. ὦ ψυχά, πῶς σιγάσω;
πῶς δὲ σκοτίας ἀναφήνω
εὐνάς, αἰδοῦς δ' ἀπολειφθῶ;
τί γὰρ ἐμπόδιον κώλυμ' ἔτι μοι;
πρὸς τίν' ἀγῶνας τιθέμεσθ' ἀρετῆς;
οὐ πόσις ἡμῶν προδότης γέγονεν;
στέρομαι δ' οἴκων, στέρομαι παίδων,
φροῦδαι δ' ἐλπίδες, ἃς διαθέσθαι
χρῄζουσα καλῶς οὐκ ἐδυνάθην
σιγῶσα γάμους,
σιγῶσα τόκους πολυκλαύτους.
ἀλλ' οὐ τὸ Διὸς πολύαστρον ἕδος
καὶ τὴν ἐπ' ἐμοῖς σκοπέλοισι θεὰν
λίμνης τ' ἐνύδρου Τριτωνιάδος
πότνιαν ἀκτάν,
οὐκέτι κρύψω λέχος, ὡς στέρνων
ἀπονησαμένη ῥᾴων ἔσομαι.

(*She turns to her servants.*)

Badham.——863. *With whom am I to enter the lists of virtue, when my husband* etc. ἀγῶνας τιθέμεσθα *impose on myself a contest*, metaphor from athletic games.——866. ἃς κ.τ.λ.: *which I desired, though I could not, to compass with honour, by concealing* etc. διαθέσθαι *to arrange* or *manage for myself.* She had hoped to be made happy by receiving news of her child from Apollo, and in this hope had guarded her reputation. Now, in her despair, that motive for concealment is gone; and she will have the one remaining satisfaction of exposing the god.——872. λίμνης: near which

For me, I will assist thee to the end,
And first to slay the lad; thither I go
Where he prepares the feast. For them, whose bread
I have eaten, I will die or I will live!
Save for the something shameful in the name,
The slave hath no disgrace, and but for that
May stand by virtue equal with the free.
Cho. And I, dear lady, too will share the fact,
Ready to live with honour, or to die.

After a pause Creusa rises, and coming to the front begins to speak as if with herself.

Creusa. Tell me, my heart,
How can I hold my peace? Yet how disclose
My hidden shame, and strip
My modesty away?

Nay, what remains
To hinder now? Whose virtue need I fear
To fall below? My lord,
Is he not false to me?

I am cut off from home and child;
The hopes are gone, the unavailing hopes,
For which I kept mine honour safe,
Keeping the secret of my ravishment,
The woeful secret of my babe.

Now, by the starry throne of Zeus I swear,
By her who dwells on Athens' height
And lake Tritonis' holy shore,
My bosom shall not bear
That burden more,
If, telling, I may go more light!

(*She turns to her servants.*)

Athena was born, commonly identified with a lake in Libya (Aesch. *Eum.* 293).——874. ὡς *since.*——875. ἀπονησαμένη: (supply τὸ κρυπτόν *the secret*)

στάζουσι κόραι δακρύοισιν ἐμαί,
ψυχὰ δ' ἀλγεῖ κακοβουλευθεῖσ'
ἔκ τ' ἀνθρώπων ἔκ τ' ἀθανάτων,
οὓς ἀποδείξω
λέκτρων προδότας ἀχαρίστους.

(*She turns to the temple.*)

Ὦ τᾶς ἑπταφθόγγου μέλπων
κιθάρας ἐνοπάν, ἅτ' ἀγραύλοις
κέρασιν ἐν ἀψύχοις ἀχεῖ
Μουσᾶν ὕμνους εὐαχήτους,
σοὶ μομφάν, ὦ Λατοῦς παῖ,
πρὸς τάνδ' αὐγὰν αἰθέρος αὐδάσω.
ἦλθές μοι χρυσῷ χαίταν
μαρμαίρων, εὖτ' εἰς κόλπους
κρόκεα πέταλα φάρεσιν ἔδρεπον
ἀνθίζειν χρυσανταυγῆ.
λευκοῖς δ' ἐμφὺς καρποῖσιν
χειρῶν εἰς ἄντρου κοίτας
κραυγὰν, ὦ μᾶτέρ, μ' αὐδῶσαν
θεὸς ὀμευνέτας ἆγες ἀναιδείᾳ
Κύπριδι χάριν πράσσων.
τίκτω δ' ἁ δύστηνός σοι
κοῦρον, τὸν φρίκᾳ ματρὸς
εἰς εὐνὰν βάλλω τὰν σάν.
ἵνα με λέχεσι μελέαν μελέοις
ἐξεύξω τὰν δύστανον.

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having unloaded: Valcknaer. ἀπονισαμένη MSS.——877. **κακοβουλευθεῖσα**: an irregular form. According to the laws of composition the verb should be formed only through the noun-form κακόβουλος, whence κακοβουλέω and κακοβουληθεῖσα. But neither κακοβουληθεῖσ' nor κακὰ βουλευθεῖσ' is satisfactory. 'In favour of the MSS. it may be urged that the irregular forms δυσθνήσκω, δυσοίζω are found, and that the poet may have intentionally though incorrectly formed κακοβουλεύω on the analogy of ἐπιβουλεύω, wanting a stronger word, and wishing at the same time to avoid the confusion of sound with the pass. aor. of βούλομαι, which κακοβουληθεῖσα would cause'. *B.* ——882. **ἀγραύλοις** *to dwellers in lonely places, in the country*, shepherds and the like, from whose report and superstition such beliefs spring up (not epithet to κέρασιν).——883. **κέρᾰσιν** (the 'epic' quantity of old poetry): 'stands probably not for the two horn-like points of the lyre but for the horn sounding-board. To express the *material* the plural was necessary. Similarly Cicero *Nat. Deor.* 2. 59 (quoted by Musgrave) uses the plural:

Mine eyes with tears run o'er,
My heart is aching, wroth
With god and man, maimed with their malice both,
Traitors to love and thankless both:
And they shall 'scape no more!

(*She turns to the temple.*)

O thou, that from the seven-toned strings,
Createst melody, whose music rings
Across the champaign from the voiceful horn,
I cry thee scorn,
Against the open sky,
I, Son of Lato, I!

Thou camest to me, thy hair
A blaze of gold,
When I was gathering flowers to wear,
Flowers as golden mirrors fair,
Into my bosom's fold;

With clenched grasp
Upon my wrists, in the instant of my shriek,
'Help, mother, help!', didst hale me to the grot
To thine enforced clasp,
Thou...god, and sparedst not
Thy lust to wreak.

And then, O misery!
I bare to thee a son,
And shuddering from my mother's eye
I left him there, where thou didst lie,
Thou and the helpless I,
There, where the deed was done.

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cornibus iis quae ad nervos resonant in cantibus.' B.——**ἀψύχοις**. The horn has been alive, is now *dead*, and receives a new voice and life from the music.——**890. ἀνθίζειν**: explanatory infinitive to *πέταλα ἔδρεπον*, *I was gathering flowers to decorate* (*make a wreath*) *with:* see L. and Sc. *s. v.*——**χρυσανταυγῆ**: *golden-reflecting*, a metaphor from mirrors of the metal. Cf. *Hec.* 936 *χρυσέων ἐνόπτρων λεύσσουσ' εἰς αὐγάς.* The epithet points to that brightness which, as in the buttercup, gives such delight to children: probably some such flower is meant.——**891. λευκοῖς**: *white*, *i.e.* bloodless

οἴμοι μοι, καὶ νῦν ἔρρει
πτανοῖς ἁρπασθεὶς θοίνα
παῖς μοι καὶ σὸς, τλάμων·
σὺ δὲ κιθάρᾳ κλάζεις παιᾶνας μέλπων.
'Ωή, τὸν Λατοῦς αὐδῶ,
ὅς γ' ὀμφὰν κληροῖς,
πρὸς χρυσέους θάκους
καὶ γαίας μεσσήρεις ἕδρας
εἰς οὖς αὐδὰν καρύξω·
ἰώ, κακὸς εὐνάτωρ,
ὃς τῷ μὲν ἐμῷ νυμφεύτᾳ
χάριν οὐ προλαβὼν
παῖδ' εἰς οἴκους οἰκίζεις·
ὁ δ' ἐμὸς...γενέτας...καὶ σός γ'...ἀμαθής...
οἰωνοῖς ἔρρει συλαθεὶς,
σπάργανα ματέρος ἐξαλλάξας.
μισεῖ σ' ἁ Δᾶλος καὶ δάφνας
ἔρνεα φοίνικα παρ' ἁβροκόμαν,
ἔνθα λοχεύματα σέμν' ἐλοχεύσατο
Λατὼ Δίοισί σε κάρποις.

She flings herself down upon the steps, her servants gathering round her.

ΧΟ. ὤμοι, μέγας θησαυρὸς ὡς ἀνοίγνυται
κακῶν, ἐφ' οἷσι πᾶς ἂν ἐκβάλοι δάκρυ.
ΠΑ. ὦ θύγατερ, οἴκτου σὸν βλέπων ἐμπίπλαμαι
πρόσωπον, ἔξω δ' ἐγενόμην γνώμης ἐμῆς.

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under the grip (not merely ornamental, *fair*).——908. ὅς γ' ὀμφὰν κληροῖς: *since* (note γε) *thou allottest speech, i.e. admittest any to speak with thee in his allotted turn.* The order of consultation among the applicants at Delphi was determined by ballot. The point is the same as in *v.* 366, that Apollo, by the tenure of his profitable office, is bound to hear.——γ' is omitted by one (P) of the two MSS., but is wanted.——914. χάριν οὐ προλαβών: *not for favour before received.*——916. γενέτας ἀμαθής *father unfeeling.* The fragments of the appellation, which is attached in grammar to οἰκίζεις, are interjected in this sentence like sobs. For ἀμαθής see *v.* 374, *H. Fur.* 347 ἀμαθής τις εἶ θεός, and my note on *Med.* 223. In Euripides the word almost always denotes want of moral feeling.——ὁ ἐμὸς καὶ σός γ' *he who was mine and, after all, thine.*—There is here at least no ground for giving to γενέτας the sense of *son.*——σός γ' C, σὸς P.——919. ἁ demonstrative, *yon.*——δάφνας

And then, ah me, ah well-a-day!
The hungry birds pounced on the prey.
And he is gone, my baby, mine,
Thou wretch, and thine,
Thou to the harp the while chanting triumphant lay!

Ho, Son of Lato, hear!
To thee alone,
Not called to consult I, but fronting here
Thy centre-seat on earth and golden throne,
I say, and I will cry it in thine ear,
A false, false ravisher thou art!
To him who is my husband, though
No debt of kindness thou dost owe,
Thou giv'st a heritor of his hearth. And mine...
Father without a heart!...
My babe and thine...and thine!...
Torn from the tokens of a mother's care,
Glutted the ravagers of the air!

Abhorred thou art of Delos, of the bay
And delicate palm, that shot from earth
Where, fruitful unto Zeus, Latona lay
In state and gave thee birth!

She flings herself down upon the steps, her servants gathering round her.

One of the Chorus. Oh, is there any man that would not weep,
To see the hoard of sorrows opened here?
The Slave. The sight, my daughter, of thy face infects
Mine eyes with ruth, and would not let me think.

κ.τ.λ. When Latona gave birth in Delos to Apollo and Artemis a palm and a bay-tree sprang up to make a canopy over her.——920. ἔρνεα: *young tree.*——922. καρποῖς *by the seed* (*i.e. the fructification*) *of Zeus*; a dative instrumental. For the metaphor καρπός applied to children see *vv.* 476, 815, and for the reverse metaphor from child-birth to corn-seed Aesch. *Ag.* 1392 (Dind.) σπορητὸς κάλυκος ἐν λοχεύμασιν.——κάποις (*in the garden*) Badham, Kirchhoff and others, but without reason.——926. 'I was too

κακῶν γὰρ ἄρτι κῦμ' ὑπεξαντλῶν φρενὶ,
πρύμνηθεν αἴρει μ' ἄλλο σῶν λόγων ὕπο·
οὓς ἐκβαλοῦσα τῶν παρεστώτων κακῶν
μετῆλθες ἄλλων πημάτων καινὰς ὁδούς.
τί φῄς; τίνα λόγον Λοξίου κατηγορεῖς;
ποῖον τεκεῖν φῂς παῖδα; ποῦ θεῖναι πόλεως
θηρσὶν φίλον τύμβευμ'; ἄνελθέ μοι πάλιν.
ΚΡ. αἰσχύνομαι μέν σ', ὦ γέρον, λέξω δ' ὅμως.
ΠΑ. ὡς συστενάζειν γ' οἶδα γενναίως φίλοις.
ΚΡ. ἄκουε τοίνυν· οἶσθα Κεκροπίας πέτρας
πρόσβορρον ἄντρον, ἃς Μακρὰς κικλήσκομεν;
ΠΑ. οἶδ', ἔνθα Πανὸς ἄδυτα καὶ βωμοὶ πέλας.
ΚΡ. ἐνταῦθ' ἀγῶνα δεινὸν ἠγωνίσμεθα.
ΠΑ. τίν'; ὥς ἀπαντᾷ δάκρυά μοι τοῖς σοῖς λόγοις.
ΚΡ. Φοίβῳ ξυνῆψ' ἄκουσα δύστηνον γάμον.
ΠΑ. ὦ θύγατερ, ἆρ' ἦν ταῦθ' ἅ γ' ᾐσθόμην ἐγώ;—
ΚΡ. οὐκ οἶδ'· ἀληθῆ δ' εἰ λέγεις, φαίημεν ἄν.
ΠΑ. νόσον κρυφαίαν ἡνίκ' ἔστενες λάθρα;
ΚΡ. τότ' ἦν ἃ νῦν σοὶ φανερὰ σημαίνω κακά.
ΠΑ. κᾆτ' ἐξέκλεψας πῶς Ἀπόλλωνος γάμους;
ΚΡ. ἔτεκον· ἀνάσχου ταῦτ' ἐμοῦ κλύων, γέρον.
ΠΑ. ποῦ; τίς λοχεύει σ'; ἢ μόνη μοχθεῖς τάδε;
ΚΡ. μόνη κατ' ἄντρον, οὗπερ ἐζεύχθην γάμοις.
ΠΑ. ὁ παῖς δὲ ποῦ 'στιν, ἵνα σὺ μηκέτ' ᾖς ἄπαις;
ΚΡ. τέθνηκεν, ὦ γεραιὲ, θηρσὶν ἐκτεθείς.
ΠΑ. τέθνηκ'; Ἀπόλλων δ' ὁ κακὸς οὐδὲν ἤρκεσεν;
ΚΡ. οὐκ ἤρκεσ'· Ἅιδου δ' ἐν δόμοις παιδεύεται.
ΠΑ. τίς γάρ νιν ἐξέθηκεν; οὐ γὰρ δὴ σύ γε.
ΚΡ. ἡμεῖς, ἐν ὄρφνῃ σπαργανώσαντες πέπλοις.

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much distressed to comprehend the story'.——927. ὑπεξαντλῶν,...αἴρει με: a colloquial irregularity; the form of the sentence is changed; cf. *v.* 1130.——929. Both οὓς (λόγους) and ὁδοὺς are constructed as limiting or defining accusatives with μετῆλθες: the *story* is the *new track* which, *diverging from* the distress of the present, Creusa has taken ——ἐκβαλοῦσα, intransitive, *departing*: cf. Eur. *El.* 96 ἵν' ἐκβαλῶ ποδὶ ἄλλην ἐπ' αἶαν (wrongly altered to ἐκβαλῶ πόδα), and for the application of the intransitive βάλλω to roads, rivers etc., see L. and Sc. *s. vv.* βάλλω, εἰσβάλλω, ἐκβάλλω and other compounds.——931. λόγον: *accusation*: λέγειν *to argue a case.*——932. ποῦ πόλεως together.——933. φίλον: *welcome.*—'To bury' by devouring; see Aesch. *Theb.* 1020.——935. γε. If his age and long knowledge of her

I was in act to bale my griefs, and lo,
Comes me this wave astern and floods again,
Thy story, branching wide from present grief
Into a novel track of sorrows past.
What is't, this accusation of the god?
A babe of thine, somewhere in Athens left
For beasts to bury? Tell it me again.
Creusa. Thou sham'st me; yet I will. *Slave.* Mine age at least
Hath taught my heart to sympathize. *Cre.* Then list!
Thou knowest, northward of our citadel,
The cave and cliffs, The Long we call them—*Slave.* Aye,
The grot of Pan with altars by it. *Cre.* There
I underwent a fearful thing. *Slave.* What thing?
Say, for my tears are ready ere thou speak.
Cre. Phoebus...by force...O misery!...made me his.
(*A pause.*)
Slave. Daughter, I knew...I saw. O, was it that?
Cre. Say what. If it be true, I will confess.
Slave. That time when something ailed thee, something tired.
Cre. That hidden woe was this which now I tell.
Slave. And how did'st thou conceal Apollo's love?
Cre. I bare a child...It is a dreadful tale,
Yet hear me. *Slave.* Where? Who aided thee? Alone?
Cre. Alone in that same cave. *Slave.* Where is the babe?
Find him; be thou not childless! *Cre.* He is dead,
Given to the beasts of prey. *Slave.* Dead! And the false
Apollo gave no help? *Cre.* No help, but left
The charge to Death. *Slave.* Who put the babe away?
Not thou? *Cre.* I did it: in the dark I wrapped

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makes exposure before him specially painful (*v.* 934), *at least* he has learnt to sympathize with her.——936. πέτρας (the Athenian Acropolis) genitive, depending on the following substantives (cf. *χθονός* in *v.* 12 and *πόλεως* in *v.* 932), *the cave on* (*of*) *the Acropolis, the place we call the 'Long Cliffs'*; not that the cave itself was so called, but the general description of the place (*what we call* etc.) is substituted for the specific *ἄντρον.*—The fact that this line breaks the alternation is suspicious, and many omit it. But it seems indispensable: Κεκροπίας πέτρας (accus. plur.) is not a sufficient indication of the meaning.——939. ἀγῶνα *trial*, *struggle.*——953. παιδεύεται: *he was reared* (nursed), the father's duty.——955. σπαργ. πέπλοις: Anglicè,

ΠΑ. οὐδὲ ξυνῄδει σοί τις ἔκθεσιν τέκνου;
ΚΡ. αἱ ξυμφοραί γε καὶ τὸ λανθάνειν μόνον.
ΠΑ. καὶ πῶς ἐν ἄντρῳ παῖδα σὸν λιπεῖν ἔτλης;
ΚΡ. πῶς δ'; οἰκτρὰ πολλὰ στόματος ἐκβαλοῦσ' ἔπη.
ΠΑ. φεῦ.
τλήμων σὺ τόλμης· ὁ δὲ θεὸς μᾶλλον σέθεν.
ΚΡ. εἰ παῖδά γ' εἶδες χεῖρας ἐκτείνοντά μοι.
ΠΑ. μαστὸν διώκοντ', ἢ πρὸς ἀγκάλαις πεσεῖν;
ΚΡ. ἐνταῦθ', ἵν' οὐκ ὢν ἄδικ' ἔπασχεν ἐξ ἐμοῦ.
ΠΑ. σοὶ δ' ἐς τί δόξ' εἰσῆλθεν ἐκβαλεῖν τέκνον;
ΚΡ. ὡς τὸν θεὸν σώσοντα τόν γ' αὑτοῦ γόνον.
ΠΑ. οἴμοι· δόμων σῶν ὄλβος ὡς χειμάζεται.
ΚΡ. τί κρᾶτα κρύψας, ὦ γέρον, δακρυρροεῖς;
ΠΑ. σὲ καὶ πατέρα σὸν δυστυχοῦντας εἰσορῶ.
ΚΡ. τὰ θνητὰ τοιαῦτ'· οὐδὲν ἐν ταὐτῷ μένει.

(*The slave remains for a time with his face covered, as if pondering, then suddenly draws Creusa down to the front of the scene, where he begins again in a lower tone.*)

ΠΑ. μὴ νῦν ἔτ' οἴκτων, θύγατερ, ἀντεχώμεθα.
ΚΡ. τί γάρ με χρὴ δρᾶν; ἀπορία τὸ δυστυχεῖν.
ΠΑ. τὸν πρῶτον ἀδικήσαντά σ' ἀποτίνου θεόν.
ΚΡ. καὶ πῶς τὰ κρείσσω θνητὸς οὖσ' ὑπερδράμω;
ΠΑ. πίμπρη τὰ σεμνὰ Λοξίου χρηστήρια.
ΚΡ. δέδοικα, καὶ νῦν πημάτων ἅδην ἔχω.
ΠΑ. τὰ δυνατά νυν τόλμησον, ἄνδρα σὸν κτανεῖν.
ΚΡ. αἰδούμεθ' εὐνὰς τὰς τόθ', ἡνίκ' ἐσθλὸς ἦν.
ΠΑ. νῦν δ' ἀλλὰ παῖδα τὸν ἐπὶ σοὶ πεφηνότα.
ΚΡ. πῶς; εἰ γὰρ εἴη δυνατόν· ὡς θέλοιμί γ' ἄν.
ΠΑ. ξιφηφόρους σοὺς ὁπλίσασ' ὀπάονας.
ΚΡ. στείχοιμ' ἄν· ἀλλὰ ποῦ γενήσεται τόδε;
ΠΑ. ἱεραῖσιν ἐν σκηναῖσιν οὗ θοινᾷ φίλους.
ΚΡ. ἐπίσημον ὁ φόνος καὶ τὸ δοῦλον ἀσθενές.

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dressing him in tokens.——962. **πεσεῖν** *to be laid.*——963. **ἐνταῦθα**: supply *πεσεῖν*.——**ἵνα κ.τ.λ.** 'where not being, he was wronged by me'.——964. **ἐς τί**; *expecting what?*——965. **ὡς...σώσοντα**: acc. absolute, *upon the belief that* etc.——967. **κρύψας** is in sense the principal verb. She asks, not why he weeps, but why his attitude expresses humiliation.——968. *πάτραν σὴν δυστυχοῦσαν* Badham, greatly improving both rhythm and sense. With the text, is *father* put for *family*, or does *πατέρα σὸν* (see *v.* 734) mean the slave

A token-cloth upon it.... *Slave.* And no one knew?
Cre. My sorrows and my secrecy, none else.
Slave. How couldst thou bring thyself to leave him there?
Cre. With many a broken word of sad farewell.
(*They burst into tears; a pause.*)
Slave. Ah, cruel thou, but crueller the god!
Cre. If thou hadst seen the baby stretch to me
His hands! *Slave.* To find thy heart, to feel thine arms!
Cre. To have his rightful place, by me refused! (*A pause.*)
Slave. Upon what hope didst thou resolve the deed?
Cre. The god, I thought, would save his child. *Slave.* Alas,
The fortune of thy house, how clouded o'er!
Cre. Old man, why cloke thy weeping face? *Slave.* Because
Thou and thy race are fallen. *Cre.* It is the doom
Of mortals; nought is constant nor abides.

(*The slave remains for a time with his face covered, as if pondering, then suddenly draws Creusa down to the front of the scene, where he begins again in a lower tone.*)

Slave. But now, my daughter, let us dwell no more
On thoughts of pity. *Cre.* What then should I do?
Misery is helpless. *Slave.* Vengeance on the god
Who wronged thee! *Cre.* How may weak mortality
Conquer his might? *Slave.* Lay fire to the holy fane!
Cre. I dare not risk the penalty; my pains
Are now enough. *Slave.* Thy husband then! His life
Lies in thy danger. *Cre.* Nay, we have been one flesh
When he was true! *Slave.* Slay then the son declared
In fraud of thee. *Cre.* Oh, how? Were 't possible!
Right gladly would I. *Slave.* Arm thy train with swords.
Cre. I go about it. Where shall it be done?
Slave. There at his solemn banquet in the tent.
Cre. To draw men's eyes upon us; and our strength

himself?——970. ἐχώμεθα: *cleave to, continue*: ἀντ- *instead of* what we ought to do.——972. πρῶτον, and therefore unprovoked.——975. καὶ νῦν: *even now.*——977. *I respect our former union.*——978. νῦν δὲ, antithetic to the foregoing τότε. 'Attack one between whom and you there is no past, but only a present'. σὺ Hermann.——ἀλλὰ *at all events.*——ἐπὶ σοί: 'against (to injure) thee'. ἐπί with dat. expresses the object of an action.——

ΠΑ. ὤμοι· κακίζει. φέρε, σὺ νῦν βούλευέ τι.

(A pause. Creusa looks fearfully round, and then speaks as in a whisper.)

ΚΡ. καὶ μὴν ἔχω γε δόλια καὶ δραστήρια.
ΠΑ. ἀμφοῖν ἂν εἴην τοῖνδ᾽ ὑπηρέτης ἐγώ.
ΚΡ. ἄκουε τοίνυν. οἶσθα γηγενῆ μάχην;
ΠΑ. οἶδ᾽, ἣν Φλέγρᾳ Γίγαντες ἔστησαν θεοῖς.
ΚΡ. ἐνταῦθα Γοργόν᾽ ἔτεκε Γῆ, δεινὸν τέρας.
ΠΑ. ἦ παισὶν αὑτῆς σύμμαχον, θεῶν πόνον;
ΚΡ. ναί· καί νιν ἔκτειν᾽ ἡ Διὸς Παλλὰς θεά.
ΠΑ. ποῖόν τι μορφῆς σχῆμ᾽ ἔχουσαν ἀγρίας;
ΚΡ. θώρακ᾽ ἐχίδνης περιβόλοις ὡπλισμένον.
ΠΑ. ἆρ᾽ οὗτός ἐσθ᾽ ὁ μῦθος ὃν κλύω πάλαι;
ΚΡ. ταύτης ᾿Αθάναν δέρος ἐπὶ στέρνοις ἔχειν.
ΠΑ. ἣν αἰγίδ᾽ ὀνομάζουσι, Παλλάδος στολήν;
ΚΡ. τόδ᾽ ἔσχεν ὄνομα θεῶν ὅτ᾽ ᾖξεν εἰς δόρυ.
ΠΑ. τί δῆτα, θύγατερ, τοῦτο σοῖς ἐχθροῖς βλάβος;
ΚΡ. ᾿Εριχθόνιον οἶσθ᾽ ἢ οὔ; τί δ᾽ οὐ μέλλεις, γέρον;
ΠΑ. ὃν πρῶτον ὑμῶν πρόγονον ἐξανῆκε γῆ;
ΚΡ. τούτῳ δίδωσι Παλλὰς ὄντι νεογόνῳ—
ΠΑ. τί χρῆμα; μέλλον γάρ τι προσφέρεις ἔπος.
ΚΡ. δισσοὺς σταλαγμοὺς αἵματος Γοργοῦς ἄπο.
ΠΑ. ἰσχὺν ἔχοι γ᾽ ἂν τίνα πρὸς ἀνθρώπου φύσιν;
ΚΡ. τὸν μὲν θανάσιμον, τὸν δ᾽ ἀκεσφόρον νόσων.
ΠΑ. ἐν τῷ καθάψασ᾽ ἀμφὶ παιδὶ σώματος;
ΚΡ. χρυσοῖσι δεσμοῖς· ὁ δὲ δίδωσ᾽ ἐμῷ πατρί.

988—997. The old man, perplexed by this far-away beginning upon an ancient story, falls instinctively into a sort of catechizing, as if he and his pupil were again 'doing their lesson'.——993. ἐχίδνης: *of snake, snaky.* The snakes (*v.* 1015) grew on the Gorgon and were wrapped as a defence about her body.——997. ᾖξεν. So Paley, on the suggestion of an anonymous friend. The meaning clearly is that αἰγίς was derived from ἀΐσσειν. This could hardly be understood from ἦλθεν, which is probably an interpretation. In the legend Euripides varies considerably from the afterwards established version, but the legend in itself is here of no importance.——998. τί δῆτα; with sudden impatience.——999. οἶσθ᾽ ἢ οὔ; τί δ᾽ Badham. οἶσθ᾽ ἢ τί δ᾽ MSS.——μέλλεις (εἰδέναι).——1002. μέλλον...ἔπος *thou wilt add* (*art for adding*) *a word that seems to hesitate.*——1004. ἔχοι γ᾽ ἂν τίνα κ.τ.λ.; should not be

Is only slaves! *Slave.* A coward thought! But thou,
Advise thyself.

(*A pause. Creusa looks fearfully round, and then speaks as in a whisper.*)

Cre. Look you, I have a way
Secret and sure. *Slave.* And sure and secret I
Will aid! *Cre.* Then list! The Giant brood of Earth
Rebelled, thou know'st, in Phlegra 'gainst the gods.

(*The slave assents.*)

Cre. Then the Earth-Mother teemed a monster-form.
Slave. To daunt the gods and aid her children. *Cre.* Aye,
The Gorgon, slain by Pallas child of Zeus.
Slave. A creature weirdly fashioned, was it not?
Cre. Armed with a girth of snake about the trunk.
Slave. Whose serpent slough, as I was ever told—
Cre. Athena wears upon her breast. *Slave.* Her *aegis*,
Is it not so they call it? *Cre.* Aye: it won
That title when it charged the warring gods.
Slave. And what is this, my daughter, what is this,
To wound thy enemies? *Cre.* Erichthonius,
Thou know'st—but ah, why ask? *Slave.* Thy ancestor,
First of thy house, the son of Earth! *Cre.* To him,
Being then an infant, Pallas gave— *Slave.* What gift?
Thy legend pauses yet. What gift?

Cre. (*slowly*). Two drops
Of the Gorgon's blood. *Slave.* Which have some strong effect
On man? *Cre.* Two operations, cure and death.
Slave. How was the vessel fastened to the babe?
Cre. With chain of gold. Inherited by my sire,

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changed. The full force is '*It* (the blood) *must anyhow have some effect on man; what is that effect?*' That it *must have* (ἔχοι ἂν) such an effect he naturally now concludes, since otherwise the story would have no bearing on the matter in hand. ἔχοντας Dobree.——1005. She continues her sentence from *v.* 1003.——1006: questions combined in the Greek manner: 'Did she put the poison in a vessel? Did she fasten it on? In what, and how?'——1007. Note carefully that δίδωσι does not imply direct gift from person to person. An heir-loom could be said, according to Greek usage, to be *given* to all or any of the descendants. See *Med.* 954 κόσμον, ὅν ποθ' Ἥλιος πατρὸς

ΠΑ. κείνου δὲ κατθανόντος εἰς σ' ἀφίκετο;
ΚΡ. ναί. κἀπὶ καρπῷ γ' αὔτ' ἐγὼ χερὸς φέρω.
ΠΑ. πῶς οὖν κέκρανται δίπτυχον δῶρον θεᾶς;
ΚΡ. κοίλης μὲν ὅστις φλεβὸς ἀπέσταξεν φόνῳ,—
ΠΑ. τί τῷδε χρῆσθαι; δύνασιν ἐκφέρει τίνα;
ΚΡ. νόσους ἀπείργει καὶ τροφὰς ἔχει βίου.
ΠΑ. ὁ δεύτερος δ' ἀριθμὸς ὃν λέγεις τί δρᾷ;
ΚΡ. κτείνει, δρακόντων ἰὸς ὢν τῶν Γοργόνος.
ΠΑ. εἰς ἓν δὲ κραθέντ' αὐτὸν ἢ χωρὶς φορεῖς;
ΚΡ. χωρίς· κακῷ γὰρ ἐσθλὸν οὐ συμμίγνυται.
ΠΑ. ὦ φιλτάτη παῖ, πάντ' ἔχεις ὅσων σε δεῖ.
ΚΡ. τούτῳ θανεῖται παῖς· σὺ δ' ὁ κτείνων ἔσει.
ΠΑ. ποῦ, καὶ τί δράσας; σὸν λέγειν, τολμᾶν δ' ἐμόν.
ΚΡ. ἐν ταῖς Ἀθήναις, δῶμ' ὅταν τοὐμὸν μόλῃ.
ΠΑ. οὐκ εὖ τόδ' εἶπας· καὶ σὺ γὰρ τοὐμὸν ψέγεις.
ΚΡ. πῶς; ἆρ' ὑπείδου...τοῦθ' ὃ κἀμ' εἰσέρχεται;
ΠΑ. σὺ παῖδα δόξεις διολέσαι, κεἰ μὴ κτενεῖς.
ΚΡ. ὀρθῶς· φθονεῖν γάρ φασι μητρυιὰς τέκνοις.
ΠΑ. αὐτοῦ νυν αὐτὸν κτεῖν', ἵν' ἀρνήσει φόνους.
ΚΡ. προλάζυμαι γοῦν τῷ χρόνῳ τῆς ἡδονῆς.
ΠΑ. καὶ σόν γε λήσεις πόσιν ἃ σὲ σπεύδει λαθεῖν.
ΚΡ. οἶσθ' οὖν ὃ δρᾶσον; χειρὸς ἐξ ἐμῆς λαβὼν
χρύσωμ' Ἀθάνας τόδε, παλαιὸν ὄργανον,
ἐλθὼν ἵν' ἡμῖν βουθυτεῖ λάθρα πόσις,
δείπνων ὅταν λήγωσι καὶ σπονδὰς θεοῖς
μέλλωσι λείβειν, ἐν πέπλοις ἔχων τόδε
κάθες βαλὼν εἰς πῶμα τῷ νεανίᾳ,

πατὴρ δίδωσιν (*bequeathed*) ἐκγόνοισιν οἷς. The genealogy most in vogue made Erichthonius grandfather of Erechtheus, but Euripides in this play, for reasons explained in the *Introduction*, avoids this view (see *v.* 20).——1011. The *vena cava*, by which the blood returns to the heart.——ὅστις (not ὅς) implies that the source of the drop was the *cause* of its effect.——φόνῳ φλεβὸς *by the bleeding of.*——1012. χρῆσθαι (imperatival infinitive, with a question, *what must one do with this?*) L. Dindorf for χρῆσθε.——1014. "So we say 'number 2', meaning the second *thing*". *B.*——1016. ἢ χωρὶς φορεῖς Snape: ἰχῶρ εἰσφορεῖς MSS.——1021. ὅταν: *whenever* for *as soon as*, as formerly in English.——1022. γάρ. 'I may criticize, *for* you did'.——1023. Her view changes as she speaks. She was about to say ἆρ' ὑπείδου τι;——εἰσέρχεται: *is suggesting itself to.*——1027. τῷ χρόνῳ *by the interval,*

The jewel came upon his death— *Slave.* To thee?
Cre. It did; and see (*pointing to her bracelet*), I wear it on my wrist.
Slave. And what determines then the gouts of blood
To their two-fold effect? *Cre.* That which distilled
From the *hollow vein*— *Slave.* The use and power of that?
Cre. It feedeth life and fends disease. *Slave.* And what
The working of the second drop? *Cre.* It slays!
It is the poison of the Gorgon snakes.
Slave. Thou hast not mingled it with the other? *Cre.* No:
We mix not good and ill. It is apart.
Slave. Complete, complete! My blessed child! *Cre.* By this
The boy shall die; and thine shall be the hand.
Slave. Say only when and how: the risk is mine.
Cre. At home, in Athens, whensoe'er he comes.
Slave. I like not thy proposal more than thou
Approvedst mine. *Cre.* But why? Thou spiest then
A danger?...Ah! *Slave.* The deed will be believed
Thine, though it be not. *Cre.* Aye, 'the stepmother'!
We are a proverb. *Slave.* Slay him therefore here.
Thou canst disown it here. *Cre.* I taste the joy
The sooner! *Slave.* Aye, and wilt deceive thy spouse
Even in his own deceit. *Cre.* Now therefore take
My orders. With this jewel from my hand
Wrought of old time in gold, Athena's gift,
(*putting the bracelet upon his wrist*)
Go to the treacherous feast my husband holds;
And after meat, when they prepare to make
Libation, have it in thy robe, and put
This...(*pointing to the pyx which contains the poison*) in the young man's drink, in his, not all,

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dative of measure, joined with προ- (*earlier*) as commonly with a comparative.——1028. *i.e.* in the feast. ἃ: acc. of the sphere of action.——1029. **δρᾶσον.** *Know'st thou then what thou must do?* The imperative in such expressions was 'felt as an equivalent to *you are to do*' (Jebb on Soph. *O. T.* 543). My note on *Med.* 600 is wrong.——1030. **ὄργανον**: ἔργον, *work.*——1031. **βουθυτεῖ λάθρα**: *holds deceptive feast*; see *v.* 1027.——1034. **κάθες βαλὼν**: *drop it*, as distinct from *pour it* (κάθες): βαλὼν marks the act as

ἰδίᾳ δὲ, μή τι πᾶσι, χωρίσας ποτὸν,
τῷ τῶν ἐμῶν μέλλοντι δεσπόζειν δόμων.
κἄνπερ διέλθῃ λαιμὸν, οὔποθ' ἵξεται
κλεινὰς Ἀθήνας, κατθανὼν δ' αὐτοῦ μενεῖ.

ΠΑ. σὺ μέν νυν εἴσω προξένων μέθες πόδα·
ἡμεῖς δ' ἐφ' ᾧ τετάγμεθ' ἐκπονήσομεν.
ἄγ', ὦ γεραιὲ πούς, νεανίας γενοῦ
ἔργοισι, κεἰ μὴ τῷ χρόνῳ πάρεστί σοι
ἐχθρὸν δ' ἐπ' ἄνδρα στεῖχε δεσποτῶν μέτα,
καὶ συμφόνευε, καὶ συνεξαίρει δόμων.
τὴν δ' εὐσέβειαν εὐτυχοῦσι μὲν καλὸν
τιμᾶν· ὅταν δὲ πολεμίους δρᾶσαι κακῶς
θέλῃ τις, οὐδεὶς ἐμποδὼν κεῖται νόμος. *Exeunt.*

ΧΟ. Εἰνοδία θύγατερ Δάματρος, ἃ τῶν στρ. α΄.
νυκτιπόλων ἐφόδων ἀνάσσεις,
καὶ μεθαμερίων ὅδωσον δυσθανάτων
κρατήρων πληρώματ' ἐφ' οἷσι πέμπει
πότνια, πότνι' ἐμὰ χθονίας
Γοργοῦς λαιμοτόμων ἀπὸ σταλαγμῶν,
τῷ τῶν Ἐρεχθεϊδᾶν
δόμων ἐφαπτομένῳ.
μηδέ ποτ' ἄλλος ἄλλων ἀπ'
οἴκων πόλεως ἀνάσσοι
πλὴν τῶν εὐγενετᾶν Ἐρεχθειδᾶν.
εἰ δ' ἀτελὴς θάνατος, σπουδαί τε δεσποί- ἀντ. α΄.
νας, ὅ τε καιρὸς ἄπεισι τόλμας,
ᾇ τε νῦν φέρετ' ἐλπὶς, ἢ θηκτὸν ξίφος ἢ
λαιμῶν ἐξάψει βρόχον ἀμφὶ δειρὴν,
πάθεσι πάθεα δ' ἐξανύτουσ'

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instantaneous.——1035. **τι**: lost in MSS. before π, added by Wakefield. The line should certainly not be omitted. There is no fault in the language, and the sense is wanted.——1038. **αὐτοῦ μενεῖ**: she points to the ground of Delphi, in which he will lie.——1039. **εἴσω προξένων** *into the house of our entertainers*; so *παρά τῳ, ἔν του*, etc.——1046. A terrible irony. It is precisely on this ruthless principle that Creusa is put to the ban, and hunted, unheard, almost to a fearful death: see *v.* 1254.——1048. **Εἰνοδία.** Hekate, identified with Koré, daughter of Demeter (*v.* 1085), invoked here (1) as the patron of black arts generally and poisons particularly (see *Med.* 396), and (2) as patron of the Eleusinian feast (see below), which Ion would

Only in his, who would usurp my home!
If this should pass his lips, he will not reach
Proud Athens; he will stay in Delphi—dead!
Slave. Retire then thou to the Hostelry: and I
Will execute mine office. Oh my limbs,
Be for this errand young as ye are old,
Young in despite of time. On! To the foe!
In the cause of the queen! Kill him and cast him forth!
Scruples of right look well, and prosperous folk
May prize them: but at war, and when you need
To wound a foe, there is no rule against!

Exeunt.

Chorus.

Queen of the Way, whose power controls
The assaulting visitations of the night,
Come now at noon; and when they fill the bowls,
Guide thou the deadly potion right,
Which our beloved lady sends,
Wrought from the Gorgon throat, the gory drip,
To him, who lays his lawless grip
Upon Erechtheus' throne: O guide us to our ends,
Demeter's daughter! Never any hold
Erechtheus' throne but they, who heir it from of old!

For should our lady's purpose fail,
The murder miss, the tidal hour of hope
Flow by and leave her, quick she will assail
Herself; the dagger or the rope
Will cleave or close her living breath;
Finding sad end to sorrow she will pass

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outrage by his presence. Her image stood at cross-roads (*Εἰνοδία, ἡ ἐν ὁδοῖς*).——1049. **ἐφόδων**: including *ghosts*, which belonged to her as queen of the dead, and all 'assaults of darkness'.——1050. **καὶ μεθαμερίων** *diurnal also*, as the present enterprise is (better than *νυκτιπόλων καὶ μεθαμερίων* Dindorf).——Sed qu. *μεσαμερίων*? It is now noon or thereabouts (see *v.* 1135) and it is natural to contrast 'the midnight hour'.——1052. **χθονίας**: *earth-born*.——1055. **ἀπὸ**: *derived from*.——1064. **φέρετ(αι)** she is *borne*, *carried along*, as by a stream.——**ἢ ξίφος ἢ ἐξάψει** (*fasten*) **βρόχον**: a

εἰς ἄλλας βιότου μορφὰς κάτεισιν.
οὐ γὰρ δόμων γ' ἑτέρους
ἄρχοντας ἀλλοδαποὺς
ζῶσά ποτ' ὀμμάτων ἐν φα-
ενναῖς ἀνέχοιτ' ἂν αὐγαῖς
ἁ τῶν εὐπατριδᾶν γεγῶσ' οἴκων.
αἰσχύνομαι τὸν πολύυμνον στρ. β'.
θεόν, εἰ παρὰ καλλιχόροισι παγαῖς
λαμπάδα θεωρὸν εἰκάδων
ὄψεται ἐννύχιος ἄϋπνος ὤν,
ὅτε καὶ Διὸς ἀστερωπὸς
ἀνεχόρευσεν αἰθήρ,
χορεύει δὲ σελάνα,
καὶ πεντήκοντα κόραι
Νηρέος αἳ κατὰ πόντον
ἀενάων τε ποταμῶν
δίνας χορευόμεναι,
τὰν χρυσοστέφανον κόραν
καὶ ματέρα σεμνάν·
ἵν' ἐλπίζει βασιλεύσειν
ἄλλων πόνον εἰσπεσὼν
ὁ Φοίβειος ἀλάτας.
ὁρᾶθ', ὅσοι δυσκελάδοισιν ἀντ. β'.
κατὰ μοῦσαν ἰόντες ἀείδεθ' ὕμνοις
ἁμέτερα λέχεα καὶ γάμους
Κύπριδος ἀθέμιτας ἀνοσίους,

'zeugma'. A proper verb to ξίφος is to be supplied.——1067. **εἰς...μορφὰς**: *i.e.* to life in the lower world (*κατά*).——1074. A fine and delicate satire on the prejudices of caste and of local religion. The most truly offensive point in the origin of Ion, regarded religiously, would be the profanation of a religious mystery, that of the Theban Bacchus. The Eleusinian rite, which his presence is supposed to outrage, was also a torch-festival, and was celebrated to Iacchus, held commonly to be *the same god under another name* (note πολύυμνον). Though less orgiastic than that of Bromius, it was by no means decent (Aristoph. *Frogs* 410) and probably not much less dangerous.——**αἰσχύνομαι**: *I am ashamed before the god.*——**πολύυμνον**: because of his *many* titles. (So πολυώνυμος Soph. *Ant.* 1115.)——1075. **παγαῖς**: the spring Καλλίχορος at Eleusis.——1076. **λαμπάδα...εἰκάδων**: the torch-light procession *to witness* the feast of *the Twentieth*, *i.e.* the 20th day of the month Boedromion, the most sacred in the festival.——1077.

To life in other form, to death!
One thing she will not brook, proud heiress, that the glass
Of those translucent eyes should witness there
Lords of another line and changelings in the chair!

Could we approach our god with prayer,
With hymn and torch on Hallow-Night,
If foreign eyes had leave to share
The vigil and the blessed sight?
When the very stars in the solemn skies
Go round with the moon to the dancing hour,
And the fifty maidens of Nereus rise
From sea and river, their maiden-bower,
All together, one worship paid
To the golden crowns of the Mother and Maid!
And he would there be sacred king,
On others' labour entering,
That cloister-waif, that outcast thing!

Ye scandal-masters of the lyre,
That harping still upon the lust
Of losel woman never tire,
Her lewdness ever, now be just.

ὄψεται, *i.e.* Ion.——**1078.** **καὶ.** The very elements join in the worship.——**1082—83.** There is probably some error, as the metre shows, either here, or in *vv.* 1098—99, or in both. Here there is no difficulty of sense.——**1084.** **κορευόμεναι**, *spend their maidenhood*, Musgrave. *χορευόμεναι* MSS. Such a phrase as *χορεύουσι χορευόμεναι* (for *χορεύουσαι*) can scarcely be right. To Musgrave's correction it has been objected that all the Nereids were not always maidens. But surely *κόραι κορεύονται*.——**1085.** **τὰν...σεμνάν**: see on *v.* 1048. The accus. depends on *χορεύει*.——**1087.** **βασιλεύσειν.** The *βασιλεύς* of Athens, represented in Euripides' time by the second magistrate or *ἄρχων βασιλεύς*, was chiefly concerned with the state religion and had special functions at the Mystery (see Smith, *Dict. Ant. s. v. Eleusinia*).——**1088.** See Ion's answer to this *vv.* 1296—98.——**1090.** **ὅσοι**: the reference is to the tone of literature generally, not to any particular place. See a closely similar passage in *Med.* 410.——**1091.** **κατὰ...ἰόντες**: 'going over, descanting'.——**1093.** **γάμους...ἀνοσίους.** If this is correct, Eur. here uses the name *Κύπρις* as importing in itself unlawful love. *ἀθέμιτος* (gen. sing.) Bayfield.

ὅσον εὐσεβίᾳ κρατοῦμεν
ἄδικον ἄροτον ἀνδρῶν.
παλίμφαμος ἀοιδὰ
καὶ Μοῦσ' εἰς ἄνδρας ἴτω
δυσκελαδος ἀμφὶ λέκτρων.
δείκνυσι γὰρ ὁ Διὸς ἐκ †
παίδων ἀμνημοσύναν,
οὐ κοινὰν τεκέων τύχαν
οἴκοισι φυτεύσας
δεσποίνᾳ· πρὸς δ' Ἀφροδίταν
ἄλλαν θέμενος χάριν,
νόθου παιδὸς ἔκυρσεν.

Enter a man, *one of Creusa's servants, gasping and wildly agitated.*

ΘΕ. Κλειναὶ γυναῖκες, ποῦ κόρην Ἐρεχθέως
δέσποιναν εὕρω; πανταχῇ γὰρ ἄστεως
ζητῶν νιν ἐξέπλησα κοὐκ ἔχω λαβεῖν.
ΧΟ. τί δ' ἔστιν, ὦ ξύνδουλε; τίς προθυμία
ποδῶν ἔχει σε καὶ λόγους τίνας φέρεις;
ΘΕ. θηρώμεθ'· ἀρχαὶ δ' ἁπιχώριοι χθονὸς
ζητοῦσιν αὐτήν, ὡς θάνῃ πετρουμένη.
ΧΟ. οἴμοι, τί λέξεις; οὔ τί που λελήμμεθα
κρυφαῖον εἰς παῖδ' ἐκπορίζουσαι φόνον;
ΘΕ. ἔγνως; μεθέξεις οὐκ ἐν ὑστάτοις κακοῦ.
ΧΟ. ὤφθη δὲ πῶς τὰ κρυπτὰ μηχανήματα;
ΘΕ. τὸ μὴ δίκαιον τῆς δίκης ἡσσώμενον;

——**1095.** **ἄδικον ἄροτον ἄνδρων**: *unlawful crop* or *field*, *i.e.* unlawful ploughing and reaping. See Soph. *O. T.* 1485, 1497.——**1098.** See on 1082. Perhaps δυσκλέας (poet. for δυσκλεέας), a predicate to ἄνδρας: the rarity of the form, and *v.* 1090, would explain the error.——**1099.** See on 1083. ὁ Διὸς ἐκ παίδων ('he that comes of the children of Zeus', *i.e.* Xuthus) is not only unmetrical and clumsy, but does not fit the sense, which requires a description not of Xuthus personally, but *a man*. I suggested (*Journ. Hell. Soc.* Vol. I.) εἷς (ΕΙϹ) for ἐκ (ΕΚ): Διὸς εἷς παίδων *one at least of the children of Zeus*, *i.e.* of *men* as opposed to *women*; see Hesiod *Theog.* 47, and contrast Hesiod *Theog.* 570 ff. This I still think probably right; but as even so further change is required, I leave the text as uncertain.——**1101—03.** *Not sharing my lady's fortune in the begetting of children.* The negat. falls on κοινάν.——**τύχαν**: see on *v.* 702.——**1103—04.** *With respect to love giving himself*

How doth her faith superior show
Beside the lust of losel man!
See it, and change your music. Go
Another way than once ye ran,
Ye lyric libels, go, and vex
The faithless-found, the elder sex.
  The 'son of Zeus' with her he wed
  Disdains to suffer, comforted
  Elsewhere and in a fruitful bed!

Enter a man, *one of Creusa's servants, gasping and wildly agitated.*

Man. Ladies, oh tell me, where shall I find the queen,
My mistress? Everywhere throughout the town
I have made search for her, and no success.
Cho. What is it, fellow-servant? Why so pressed
Thy pace, and what the tidings? *Man.* We are chased!
The officers of Delphi seek to seize
My lady, that she die by stoning. *Cho.* Ah!
Horror! Detected? Oh, it cannot be!
The secret death we planned against the lad?
Man. Thou knewest! None is nearer to the peril
Than thou. *Cho.* But oh, how was the plot disclosed?
Man. The enterprise of justice? 'Twas the god,

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other pleasure.——1106. *Noble ladies.* If this is right, it implies that the man, in his frantic haste, does not see at the first moment to whom he is speaking but takes them for women of Delphi. In the mouth of a slave κλεινός, *illustrious*, *noble*, would apply to any free person whom he wished to propitiate. Perhaps this is the intention. If he recognizes them, κλειναί is absurd, and Greek usage would require a word meaning *servant* or *slave*. But no satisfactory correction has been suggested.——1108. ἐξέπλησα: *I have completed.*——πανταχῇ ἄστεως (*all ways in the city*) is treated as a substantive.——1111. ἀρχαὶ: *officers.*——1112. αὐτήν: *herself*, i.e. *our lady*.——1115. ἔγνως; *Thou wast aware of it? i.e.* wast in the plot. ἔγνως· μεθέξεις δ' (*thou art right, and wilt share*) Hermann. The recovery of this verse from the MSS. ἐγνώσμεθ' ἐξ ἴσου κὲν ὑστάτοις κακοῖς was the work of Porson. Perhaps κακοῖς should be retained, and κακῶν supplied from it. κακόν is here *punishment*, as often; so *malum* in the slave-language of Latin comedy.——1117. *The attempt of right to defeat wrong?* This whole phrase, which describes the plot from the point of view of the speakers, stands

ἐξηῦρεν ὁ θεὸς οὐ μιανθῆναι θέλων.
ΧΟ. πῶς; ἀντιάζω σ᾿ ἱκέτις ἐξειπεῖν τάδε·
πεπυσμέναι γάρ, εἰ θανεῖν ἡμᾶς χρεών,
ἥδιον ἂν θάνοιμεν, εἴθ᾿ ὁρᾶν φάος.
ΘΕ. ἐπεὶ θεοῦ μαντεῖον ᾤχετ᾿ ἐκλιπὼν
πόσις Κρεούσης, παῖδα τὸν καινὸν λαβὼν
πρὸς δεῖπνα θυσίας θ᾿ ἃς θεοῖς ὡπλίζετο,
Ξοῦθος μὲν ᾤχετ᾿ ἔνθα πῦρ πηδᾷ θεοῦ
βακχεῖον, ὡς σφαγαῖσι Διονύσου πέτρας
δεύσειε δισσὰς παιδὸς ἀντ᾿ ὀπτηρίων,
λέξας· σὺ μὲν νῦν, τέκνον, ἀμφήρεις μένων
σκηνὰς ἀνίστη τεκτόνων μοχθήμασιν·
θύσας δὲ γενέταις θεοῖσιν, ἢν μακρὸν χρόνον
μένω, παροῦσι δαῖτες ἔστωσαν φίλοις.—
λαβὼν δὲ μόσχους ᾤχεθ᾿· ὁ δὲ νεανίας
σεμνῶς ἀτοίχους περιβολὰς σκηνωμάτων
ὀρθοστάταις ἱδρύεθ᾿, ἡλίου βολὰς
καλῶς φυλάξας, οὔτε πρὸς μέσας φλογὸς
ἀκτῖνας, οὔτ᾿ αὖ πρὸς τελευτώσας βίον,
πλέθρου σταθμήσας μῆκος εἰς εὐγώνιον,
ὡς πάντα Δελφῶν λαὸν εἰς θοίνην καλῶν.

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in apposition to μηχανήματα. 'How *could* the plot be detected, when that detection means that iniquity triumphs over justice?' The full persuasion of the slaves, that their horrible attempt is 'righteous', is one of the most interesting points in the situation. It is they who tempt and draw in Creusa. It is to them a shock of surprise, almost incredible, that the detection should have been 'permitted'.—Commonly *v.* 1117 is joined to *v.* 1118. 'The attempt of right to defeat wrong the god exposed'. But ἐξηῦρεν is not quite *exposed*.——1118. **ἐξηῦρεν** (ὅπως ὠφθείη): *devised a means of detection* (the doves; see the following story). Cf. *v.* 554, ὁ πότμος ἐξηῦρεν. Not *the god discovered the plot*, which *ex hypothesi* he always knew.——1119. Their eagerness to be informed is not mere curiosity, which in the situation would be rather absurd. Their feeling is still that of *v.* 1117, and their meaning is that the prospect of immediate death makes them the more anxious to know all that can be known of an event, which seems to shatter their moral and religious faith.——1121. **εἴθ᾿ ὁρᾶν φάος** merely expresses the natural clinging to hope.——1125. **ἔνθα**: the place on Parnassus where the Bacchic rite of Dionysus was celebrated; see on *v.* 550.——1126. **δισσὰς πέτρας**: Parnassus, because the cliffs as seen from Delphi showed two peaks.——1127. **παιδὸς ἀντ᾿ ὀπτηρίων**: *in place of the*

Who would not be polluted by the deed.
Cho. But how? In mercy tell us! Better die,
If die we must, not in this ignorance!
Man. Forth from the sacred oracle they went
Unto the purposed feast and offering,
Our lady's husband and his new-found son,
And parted, Xuthus to ascend the place
Of Bacchus' fiery dance, and there anoint
The Holy Tors with sacrificial blood
For this discovery, saying, ere he went,
'Son, stay thou here, and set mechanic hands
'To frame a spacious tent. When rite is done
'Unto the gods of birth, if I delay,
'Banquet the guests assembled.' So he took
Victims and went. The youth in solemn form
Set up a tabernacle, tapestry
On planted poles, so fronting as to 'scape
The blaze of noon and the descending sun,
Four-square and (as to hold the total folk
Of Delphi) every way one hundred feet.

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offerings which he should have made *for the sight* of his son at his birth. ——1130. **γενέταις**: *of birth.*——**θύσας..., δαῖτες ἔστωσαν.** 'When you have sacrificed, let the banquet be served'. The feast would begin as a matter of course with an offering to the proper gods. After this, if Xuthus had not returned, they were to proceed without waiting. For the loose construction see *vv.* 927—28.—To join *θύσας* with *μένω* is contrary to the tense of the participle, which should then be present (*θύων*): moreover the preceding context tells us that *θύσας* refers to Ion; and if it does not, there is a dislocation of thought.——1133. **ἀτοίχους**, *i.e.* 'serving as *τείχη*, though *not* what are commonly so called'.——1134—35. **βολὰς...φλογὸς.** I follow A. Schmidt, with Mr Bayfield, in transposing these words: *ἡλίου φλογός...μέσας βολάς* MSS., which gives a sentence so unsatisfactory that we may accept provisionally any way of escape.——1137. After this verse the MSS. have these, *μέτρημ' ἔχουσαν τοὺν μέσῳ γε μυρίων ποδῶν ἀριθμόν, ὡς λέγουσιν οἱ σοφοί*, *i.e.* 'containing 10000 square feet, as the scientific say'. Paley proposed the omission. I cannot find any point in them, nor see, on the other hand, the interpolator's object. We might decide better, if we knew why the tent should be a square of 100 ft.: that there was some known reason of ritual or custom I have little doubt. What the number of the Delphians was or was thought to be in the time of Euripides (for it is of this that the audience would think) cannot, I

λαβὼν δ' ὑφάσμαθ' ἱερὰ θησαυρῶν πάρα,
κατεσκίαζε, θαύματ' ἀνθρώποις ὁρᾶν.
πρῶτον μὲν ὀρόφῳ πτέρυγα περιβάλλει πέπλων,
ἀνάθημα Δίου παιδὸς, οὓς Ἡρακλέης
Ἀμαζόνων σκυλεύματ' ἤνεγκεν θεῷ.
ἐνῆν δ' ὑφανταὶ γράμμασιν τοιαίδ' ὑφαὶ,
Οὐρανὸς ἀθροίζων ἄστρ' ἐν αἰθέρος κύκλῳ·
ἵππους μὲν ἤλαυν' εἰς τελευταίαν φλόγα
Ἥλιος, ἐφέλκων λαμπρὸν Ἑσπέρου φάος.
μελάμπεπλος δὲ Νὺξ ἀσείρωτον ζυγοῖς
ὄχημ' ἔπαλλεν· ἄστρα δ' ὡμάρτει θεᾷ.
Πλειὰς μὲν ᾔει μεσοπόρου δι' αἰθέρος,
ὅ τε ξιφήρης Ὠρίων· ὕπερθε δὲ
Ἄρκτος στρέφουσ' οὐραῖα χρυσήρη πόλῳ·
κύκλος δὲ πανσέληνος ἠκόντιζ' ἄνω
μηνὸς διχήρης, Ὑάδες τε, ναυτίλοις
σαφέστατον σημεῖον, ἥ τε φωσφόρος
Ἕως διώκουσ' ἄστρα· τοίχοισιν δ' ἔπι
ἤμπισχεν ἄλλα βαρβάρων ὑφάσματα,
εὐηρέτμους ναῦς ἀντίας Ἑλληνίσιν,
καὶ μιξόθηρας φῶτας, ἱππείας τ' ἄγρας
ἐλάφων, λεόντων τ' ἀγρίων θηράματα.
κατ' εἰσόδους δὲ Κέκροπα θυγατέρων πέλας
σπείρας συνειλίσσοντ', Ἀθηναίων τινὸς
ἀνάθημα, χρυσέους τ' ἐν μέσῳ συσσιτίῳ
κρατῆρας ἔστησ'. ἐν δ' ἄκροισι βὰς ποσὶν
κῆρυξ ἀνεῖπε τὸν θέλοντ' ἐγχωρίων
ἐς δαῖτα χωρεῖν· ὡς δ' ἐπληρώθη στέγη,
στεφάνοισι κοσμηθέντες εὐόχθου βορᾶς
ψυχὴν ἐπλήρουν· ὡς δ' ἀνεῖσαν ἡδονὴν

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suppose, be ascertained.——**1141—1166.** This description of Delphian pomp and luxury is not without an invidious purpose.——**1146**: *woven in it was a weaving in design.* As the whole tapestry of the roof had one connected subject (οὐρανός), the collective ὑφαί is treated as singular.——**1150. ἀσείρωτον**: *having no traces* (and therefore no trace-horses, σειραφόρους) *to the yoke, i.e.* having two (yoked) horses only, as a minor luminary.——**ζυγοῖς**: *the yoke, the pair,* constructed loosely with ἀσείρωτον as a sort of dative of respect or reference. The position of the word, I think, requires this.——**1154. οὐραῖα**

For covering, from the sacred store he took
Works of the loom, the wonder of the world.
Outspread as wings about the roof there went
A curtain taken from the Amazons
And dedicate as spoil by Heracles;
Where in the warp was woven for design
The host of Heaven assembled in his sphere.
There coursing to his fiery close the Sun
Behind his chariot drew the shining Moon;
There Night in vest of sable wheeled a car
With two unto the yoke, and in her train
The stars; mid in the dome the Pleiads went,
Sworded Orion with them; overhead
Arctus revolving turned his golden tail.
There was the perfect-rounded orb, that parts
The month, up-shooting, there the Hyads, sign
Surest to seamen, there the sign of Dawn
With stars that fled before him. Round the sides
Were tapestries of oriental work,
Greek ships and ships of Asia, prow to prow,
Monsters half-beast half-human, chase of deer
With steeds, and lions hunted in the wild.
At the entrance Cecrops with his daughters, gift
Of some Athenian, rolled a serpent coil;
And bowls of gold were set in the middle space.
Then went a herald, straining all his height,
And cried, that of the Delphians whoso would
Should come to banquet. When the room was filled,
They put on wreaths and of the bounteous cheer
Took to content. And now, when meat would please

(originally an adj.) **χρυσήρη**: cf. *τροπαίᾳ χρονίᾳ* Aesch. *Theb.* 763 (Dind.) and *sup. v.* 172.—**πόλῳ**: *in* or *with the revolving heaven.*——1156. **Ὑάδες**: whose first rising in September marked the beginning of the stormy season.——1159. **βαρβάρων**: of orientals, Asiatics.——1160. This allusion to the contest of Hellas and Persia (perhaps suggested by known works of Persian art) is scarcely to be called an anachronism. The *Ion* is in all essentials a story of the fifth century.——1163. **Κέκροπα**: a bronze group probably, placed opposite the entrance in allusion to the approaching removal of Ion

δαιτὸς, παρελθὼν πρέσβυς εἰς μέσον πέδον
ἔστη, γέλων δ' ἔθηκε συνδείπνοις πολὺν
πρόθυμα πράσσων. ἔκ τε γὰρ κρωσσῶν ὕδωρ
χεροῖν ἔπεμπε νίπτρα, κἀξεθυμία
σμύρνης ἱδρῶτα, χρυσέων τ' ἐκπωμάτων
ἦρχ', αὐτὸς αὑτῷ τόνδε προστάξας πόνον.
ἐπεὶ δ' ἐς αὐλοὺς ἧκον ἐς κρατῆρά τε
κοινὸν, γέρων ἔλεξ'· ἀφαρπάζειν χρεὼν
οἰνηρὰ τεύχη σμικρὰ μεγάλα δ' εἰσφέρειν,
ὡς θᾶσσον ἔλθωσ' οἵδ' ἐς ἡδονὰς φρενῶν.
ἦν δὴ φερόντων μόχθος ἀργυρηλάτους
χρυσέας τε φιάλας· ὁ δὲ λαβὼν ἐξαίρετον,
ὡς τῷ νέῳ δὴ δεσπότῃ χάριν φέρων,
ἔδωκε πλῆρες τεῦχος, εἰς οἶνον βαλὼν
ὅ φασι δοῦναι φάρμακον δραστήριον
δέσποιναν, ὡς παῖς ὁ νέος ἐκλίποι φάος.
κοὐδεὶς τάδ' ᾔδειν· ἐν χεροῖν ἔχοντι δὲ
σπονδὰς μετ' ἄλλων παιδὶ τῷ πεφηνότι
βλασφημίαν τις οἰκετῶν ἐφθέγξατο.
ὁ δ', ὡς ἐν ἱερῷ μάντεσίν τ' ἐσθλοῖς τραφεὶς,
οἰωνὸν ἔθετο κἀκέλευσ' ἄλλον νέον
κρατῆρα πληροῦν, τὰς δὲ πρὶν σπονδὰς θεοῦ
δίδωσι γαίᾳ πᾶσί τ' ἐκσπένδειν λέγει.
σιγὴ δ' ὑπῆλθεν· ἐκ δ' ἐπίμπλαμεν δρόσου
κρατῆρας ἱεροὺς Βυβλίνου τε πώματος.
κἀν τῷδε μόχθῳ πτηνὸς εἰσπίπτει δόμοις
κῶμος πελειῶν·—Λοξίου γὰρ ἐν δόμοις
ἄτρεστα ναίουσ'·—ὡς δ' ἀπέσπεισαν μέθυ,
ἐς αὐτὸ χείλη πώματος κεχρημέναι
καθῆκαν εἷλκον δ' εὐπτέρους ἐς αὐχένας.
καὶ ταῖς μὲν ἄλλαις ἄνοσος ἦν λοιβὴ θεοῦ·

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to Athens.——**1171.** **πρέσβυς**: not simply *γέρων*, but as the *emissary* or *person commissioned* by Creusa; see on *vv.* 1210, 1214.——**1174.** **ἔπεμπε**: *he went conveying.* His interference in the earlier stages was intended to disarm suspicion when he should present the poisoned cup.——**νίπτρα**: *as washing.*——**1177.** **ἐς αὐλοὺς**: *to the* (*stage of the*) *flute-playing.*——**κρατῆρα κοινὸν**: the bowl from which all the guests were to receive a cup for the purpose of making a common libation. In making a libation part of the cup was drunk and part spilled upon the ground.——**1178.** His purpose

No longer, came the emissary in the midst,
And made much merriment among the guests
With his officious zeal, brought ewers, poured
Water to wash the hands, with scented gums
Made perfume, set the goblets on the round,
Not bidden so by any but himself.
Anon, when came the music, and the bowl
Was to be served to all, 'Away,' said he,
'With little cups! Bring large, that these who drink
'May come the quicker to a joyous mood.'
Then, while they took the silver and the gold
With turmoil to and fro, one special cup,
Chosen as if to grace his new-made lord,
He filled and gave him, putting in the wine
Quick poison, given him, say they, by the queen
To slay therewith the new-discovered son.
This none had seen; but just as all were served,
A slave let fall some inauspicious word.
Bred in a fane by doctors of the craft,
He took it for a sign, and bade them fill
The bowls again. What was already served
He poured to earth, directing all to make
Libation likewise. Then a silence fell,
The while we duly charged the bowls with wine
Of Byblus and with water. Ere 'twas done,
A flight of doves, which in Apollo's house
Dwell fearless, came for orts into the tent.
With eager thirst they dipped their beaks, and drank
The freshly-poured libation, where it fell,
Into their pretty throats; and, saving one,
Drank safely all: one lighted where the lord

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was to cause the confusion described in *v.* 1181, which gave him a convenient opportunity.—1181. The silver and large cups they took away, and the small of gold they brought.——1187. ἤδειν: 3rd pers. sing., ἤδει with ν ἐφελκυστικόν.——ἐν...πεφηνότι: *i.e.* when all had received their wine and were ready.——1195. κρατῆρας: three libations were usually made, and a separate bowl mixed for each.——*Byblus*, a wine-district in Thrace.——1197. κῶμος: they were attracted by the chance of being fed with the τραγήματα etc., and therefore are called a κῶμος, properly *a troop of revellers*

ἣ δ' ἕζετ' ἔνθ' ὁ καινὸς ἔσπεισεν γόνος,
ποτοῦ τ' ἐγεύσατ', εὐθὺς εὔπτερον δέμας
ἔσεισε κἀβάκχευσεν, ἐκ δ' ἔκλαγξ' ὄπα
ἀξύνετον αἰάζουσα. θάμβησεν δὲ πᾶς
θοινατόρων ὅμιλος ὄρνιθος πόνους·
θνῄσκει δ' ἀπασπαίρουσα, φοινικοσκελεῖς
χηλὰς παρεῖσα. γυμνὰ δ' ἐκ πέπλων μέλη
ὑπὲρ τραπέζης ἦχ' ὁ μαντευτὸς γόνος,
βοᾷ δέ· τίς μ' ἔμελλεν ἀνθρώπων κτανεῖν;
σήμαινε, πρέσβυ· σὴ γὰρ ἡ προθυμία,
καὶ πῶμα χειρὸς σῆς ἐδεξάμην πάρα.
εὐθὺς δ' ἐρευνᾷ γραῖαν ὠλένην λαβών,
ἐπ' αὐτοφώρῳ πρέσβυν ὡς ἔχονθ' ἕλοι.
ὤφθη δὲ καὶ κατεῖπ' ἀναγκασθεὶς μόγις
τόλμας Κρεούσης πώματός τε μηχανάς.
θεῖ δ' εὐθὺς ἔξω συλλαβὼν θοινάτορας
ὁ πυθόχρηστος Λοξίου νεανίας,
κἀν κοιράνοισι Πυθικοῖς σταθεὶς λέγει·
ὦ γαῖα σεμνή, τῆς Ἐρεχθέως ὕπο
ξένης γυναικὸς φαρμάκοισι θνῄσκομεν.
Δελφῶν δ' ἄνακτες ὥρισαν πετρορριφῆ
θανεῖν ἐμὴν δέσποιναν οὐ ψήφῳ μιᾷ,
τὸν ἱερὸν ὡς κτείνουσαν ἔν τ' ἀνακτόροις
φόνον τιθεῖσαν. πᾶσα δὲ ζητεῖ πόλις
τὴν ἀθλίως σπεύσασαν ἀθλίαν ὁδόν.
παίδων γὰρ ἐλθοῦσ' εἰς ἔρον Φοῖβον πάρα
τὸ σῶμα κοινῇ τοῖς τέκνοις ἀπώλεσεν.

Noise without.

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who join a feast for the after merriment, the *comissatio*.——1208. μέλη: *arms*. He reached across and clutched the old man opposite to him.——1211 (and 1214). πρέσβυ *deputy*: the word implies that, as Ion rightly guesses, the old man had acted by the *commission* of another.——1214. ἔχοντα: *in possession, i.e.* before he could get rid of whatever evidence of his employer he might have about him.——1215. ὤφθη (ἔχων): the proof was seen upon him, *i.e.* Creusa's bracelet under his dress, with the pyxes attached to it, one of them partly discharged: see *v.* 1033.——ἀναγκασθεὶς μόγις. What horrors these words might cover, especially in the case of a slave, the audience knew only too well.——1216. Κρεούσης depends on κατεῖπε, *he charged the attempt and devising upon Creusa*.——1220. ὦ γαῖα σεμνή: an appeal to the sacred city, as represented by her magistrates.——1222. πε-

Of the birth-day festival had poured his cup:
She sipped; that instant all her feathers shook,
She struggled, screaming as in agony
Incomprehensible. In amazement all
Gazed on the bird's convulsion, till she gasped
The death-gasp, and the rosy feet fell slack.
Then, reaching out across the table arms
Bare of the vesture, cried the destined heir
'What creature meant my death? Whose instrument
'Art thou? Confess! Thine was the zealous hand
'That put the cup in mine.' With that he clutched
His skinny wrists and searched him instantly
For proof of his employment; which they found,
And plied him till perforce he did disclose
Creusa for projector of the attempt.
Straight from the feast with all the company
Ran forth Apollo's prince, and laid his charge
Before the sacred bench of Pytho thus:
'Court of the god, the queen, the stranger queen,
'Erechtheus' daughter, hath assailed my life
'With poison!' And the Delphian judges doomed
By many votes my lady to be stoned
For bloody sacrilege, essayed upon
A person sacrosanct and holy ground.
All Delphi joins the hue. Thus hath she run
To ruin, and her hapless pilgrimage
To Phoebus, for the child she yearned to have,
Hath brought destruction of herself and seed.

Noise without.

τροῤῥιφῆ. Here (and in *v.* 1266 more distinctly) the language points to flinging from the cliff as the mode of death: while in *v.* 1236 *λεύσιμοι* distinctly suggests *stoning*. There seems to be no proof or likelihood that this word could be used of the other method. Perhaps the solution is that stoning was used as a torture, and the body, dead or alive, flung afterwards over the cliff. (Mr Bayfield's note suggests this.) It is indeed not likely that an Inquisition and a fanatical populace would be content with an instantaneous execution.——1223. οὐ ψήφῳ μιᾷ: *not by a single vote*, *i.e.* 'by a *large* majority'. This shows that the judgment was not unanimous.——1227: *having been brought to Phoebus' house by her desire of children*, literally 'having come with

ΧΟ. οὐκ ἔστ', οὐκ ἔστιν θανάτου παρατροπὰ μελέᾳ μοι.
φανερὰ φανερὰ γὰρ τάδ' ἤδη
σπονδᾶς ἐκ Διονύσου βοτρύων θοᾶς ἐχίδνας
σταγόσιν μιγνυμένας φόνῳ.
φανερὰ θύματα νερτέρων, συμφοραὶ μὲν ἐμῷ βίῳ,
λεύσιμοι δὲ καταφθοραὶ δεσποίνᾳ.
τίνα φυγὰν πτερόεσσαν ἢ χθονὸς ὑπὸ σκοτίων μυχῶν
πορευθῶ θανάτου λεύσιμον ἄταν
ἀποφεύγουσα, τεθρίππων
ὠκίσταν χαλὰν ἐπιβᾶσ' ἢ πρύμνας ἐπὶ ναῶν;
οὐκ ἔστι λαθεῖν ὅτε μὴ χρήζων
θεὸς ἐκκλέπτει.
τί ποτ', ὦ μελέα δέσποινα, μένει
ψυχῇ σε παθεῖν; ἆρα θέλουσαι
δρᾶσαί τι κακὸν τοὺς πέλας αὐταὶ
πεισόμεθ', ὥσπερ τὸ δίκαιον;

Creusa rushes in.

ΚΡ. Πρόσπολοι, διωκόμεσθα θανασίμους ἐπὶ σφαγὰς
Πυθίῳ ψήφῳ κρατηθεῖσ'· ἔκδοτος δὲ γίγνομαι.
ΧΟ. ἴσμεν, ὦ τάλαινα, τὰς σὰς συμφοράς, ἵν' εἶ τύχης.
ΚΡ. ποῖ φύγω δῆτ'; ἐκ γὰρ οἴκων προὔλαβον μόγις πόδα

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a view to her desire'. Φοίβου Matthiae.——1231 (and 1234). **φανερά.** A point is made upon the senses of φανερός *plain*. In *v.* 1231 it means *discovered*, in *v.* 1234, as the context shows, *certain*, *already seen* (cf. προὖπτος).——**τάδε... σπονδᾶς...μιγνυμένας**: *this matter of the libation.*——1232. **ἐκ βοτρύων**: *made from grapes*, *i.e.* of wine.——'**θοᾶς** refers to the rapidity of the poison's working'. *B.* If so, θοαῖς (Dobree) would be better. But is not θοὰ ἔχιδνα simply the Gorgon-snake, which ἦξεν εἰς θεῶν δόρυ, *rushed upon the warring gods*, and thence gave to its skin the name of αἰγίς (*vv.* 993—997)?——1233. **φόνῳ**: *murderously*: dat. modal.——1234. **θύματα νερτέρων...λεύσιμοι καταφθοραί**: *sacrifice to the gods below,...a death by stoning.* I have little doubt that this language is to be explained in the same way, whatever it is, as that of Aesch. *Ag.* 1107 (1118) θύματος λευσίμου, which is shown by the context there to mean 'an offering to Death' (see note there). But the matter is obscure. That executions, such as the speakers here expect to be done upon them, should be called θύματα is natural enough, since the alleged object of them was to appease the outraged god (see *v.* 1224 and the note above cited). As to **νερτέρων**, it perhaps means no more than that the human 'victims' would be sent to the lower world.—Paley refers θύματα to the attempt on Ion, but (1) the description is inapplicable, and (2) the words

Chorus. O, I must die, must die, and no escape!
Found, proven, found, the viper's gall
Mixed with the blood of Dionysus' grape
In fell libation, certain all!
Nor certain less that with the perishing queen
We perish, victims too. The stone! Between
Us and the death is nought! To soar, to dip
Deep in the darksome earth, to run from Death,
The stony death,
At speed of wheel and hoof or sailing ship?
Nay, escape is only given
To secrets by the will of Heaven.

Oh, what hereafter, lady, waits
Thy hapless ghost? What horrid fates
May we, who sought our neighbour's hurt
Not look for, as our own desert!

Creusa rushes in.

Creusa. Women, I am pursued! The major vote
Hath doomed me to the god, and Pythian law
Yields me to death! *Cho.* Alas, we know thy fate
And present pass! *Cre.* Oh, whither shall I fly?
I left our lodging not a step too soon

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in apposition show that *θύματα* means the expected punishment.——**1235.** **συμφοραί**: a word strangely weak. The translation assumes **συμφθοραί**, *perishing together with.* (See Aesch. *Ag.* 1186 *σύμφογγος* for *σύμφθογγος.*)——**1243—44.** A pregnant sentence, both in its connexion here and in reference to the whole play. I retain *χρῄζων*, *desiring* (*to conceal*) *does conceal*, but I believe that **χρῄζων** (see L. and Sc. *s. vv.* *χρῄζω*, *χρησμός*) is right: *There is no secrecy*, *except the secrecy of God's revelations*, lit. 'except when God in revealing conceals a part (ἐκ-)'. The MSS. are equally good for either.——**1245.** The mention of 'the secrets of God' naturally suggests to them in their present position the thought of that unknown life to which they are going. Now, detected and about to suffer, they feel horrible doubts as to the true character of their act.——**1246.** **ψυχῇ**, as opposed to *σώματι*. What awaits her and them *here* they know; but what after?——**1251.** **Πυθίῳ** (so MSS. ex coll. Möllendorf): *to the Pythian god* (*v.* 285), constructed with *σφαγάς*, *to die as a sacrifice to* the anger of Apollo; see on *θύματα*, *v.* 1234.——Others **Πυθίων** or **Πυθίᾳ**.——**ψήφῳ κρατηθεῖσα**: passive from *ἡ ψῆφος ἐκράτησε*, 'the vote *prevailed*': see

μὴ θανεῖν, κλοπῇ δ' ἀφῖγμαι διαφυγοῦσα πολεμίους.
ΧΟ. ποῖ δ' ἂν ἄλλοσ' ἢ 'πὶ βωμόν;
ΚΡ. καὶ τί μοι πλέον τόδε;
ΧΟ. ἱκέτιν οὐ θέμις φονεύειν.
ΚΡ. τῷ νόμῳ δέ γ' ὄλλυμαι.
ΧΟ. χειρία γ' ἁλοῦσα.
ΚΡ. καὶ μὴν οἵδ' ἀγωνισταὶ πικροὶ
δεῦρ' ἐπείγονται ξιφήρεις.
ΧΟ. ἵζε νῦν πυρᾶς ἔπι.
κἂν θάνῃς γὰρ ἐνθάδ' οὖσα, τοῖς ἀποκτείνασί σε
προστρόπαιον αἷμα θήσεις, οἰστέον δὲ τὴν τύχην.

Creusa seats herself at the place of sacrifice. At this moment Ion enters with armed men and a crowd of the Delphian populace. He strides up to Creusa and accosts her with fury.

ΙΩ. Ὦ ταυρόμορφον ὄμμα Κηφισοῦ πατρὸς,
οἵαν ἔχιδναν τήνδ' ἔφυσας ἢ πυρὸς
δράκοντ' ἀναβλέποντα φοινίαν φλόγα,
ᾗ τόλμα πᾶσ' ἔνεστιν, οὐδ' ἥσσων ἔφυ
Γοργοῦς σταλαγμῶν οἷς ἔμελλέ με κτανεῖν.
λάζυσθ', ἵν' αὐτῆς τοὺς ἀκηράτους πλόκους
κόμης καταξήνωσι Παρνασοῦ πλάκες,
ὅθεν πετραῖον ἅλμα δισκευθήσεται.
ἐσθλοῦ δ' ἔκυρσα δαίμονος πρὶν ἐς πόλιν
μολεῖν Ἀθηνῶν χὐπὸ μητρυιὰν πεσεῖν.
ἐν συμμάχοις γὰρ ἀνεμετρησάμην φρένας
τὰς σὰς, ὅσον μοι πῆμα δυσμενής τ' ἔφυς.
εἴσω γὰρ ἄν με περιβαλοῦσα δωμάτων
ἄρδην ἂν ἐξέπεμψας εἰς Ἅιδου δόμους.

He becomes aware that she is upon the altar, and pauses.

ἀλλ' οὔτε βωμὸς οὔτ' Ἀπόλλωνος δόμος
σώσει σ'. ὁ δ' οἶκτος ὁ σὸς ἐμοὶ κρείσσων πάρα
καὶ μητρὶ τῇ 'μῇ. καὶ γὰρ εἰ τὸ σῶμά μοι

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v. 1223.——**1261.** **ταυρόμορφον ὄμμα**: '*bull-shaped form*'. So rivers were commonly represented. Soph. *Trach.* 508; Hor. *Carm.* 4. 14. 25; Verg. *Georg.* 4. 371.——*Cephisus*: river of Athens, and in mythology ancestor of Creusa.——**1262.** **ἔχιδναν**: opp. to *ταυρόμορφον*.——**1264.** **ἥσσων**: pro-

To save my life, and slipping through the foe
Got here by stealth. *Cho.* Fly to the altar, fly!
Where else? *Cre.* What use? *Cho.* Religion suffers not
To slay in sanctuary. *Cre.* But I am dead
By form of law. *Cho.* But they must take thee first!
Cre. See, see, my rivals in the desperate race
Rush hither, sword in hand! *Cho.* Quick! Seat thyself
Among the ashes. If they kill thee there,
No help for it; thy blood is on their heads.

Creusa seats herself at the place of sacrifice. At this moment Ion enters with armed men and a crowd of the Delphian populace. He strides up to Creusa and accosts her with fury.

Ion. What viper, dragon glaring fiery death,
Is this, Cephisus, born of thee, who showest
Nought more malign than bull in form and eye?
Cruel she is as death itself, as even
The Gorgon drops wherewith she sought my life.
Seize her; and let Parnassus' cliff, wherefrom
She shall be hurled to bound from rock to rock,
Drag out the tresses of her delicate hair.
Happy that this befell before I reached
Athens, at mercy of my stepmother!
I have proved thy danger and thy bitterness
Here, where I have defenders, happily.
Hadst thou entrapped me in thy house, thou hadst
Dismissed me sheer into the house of Death.

He becomes aware that she is upon the altar, and pauses.

Nay, not the altar, not Apollo's house,
Shall save thee! Thy appeal for mercy yields
To mine, and to my mother's; if I have

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bably archaic compar. from ἠδύς *kind*: cf. βράσσων, βραδίων: *less* is weak. ——1266—1281. The irregular order of this speech, in which the command to seize Creusa is not followed by the execution, has suggested various re-arrangements of the lines. I have tried by the stage-directions to show how the changes of attitude are explained by the action.——1273. περιβαλοῦσα: as in a *net*.——1275. δόμος: a climax; 'the very temple, if

ἄπεστιν αὐτῆς, τοὔνομ᾽ οὐκ ἄπεστί πω.

He turns to his followers.

ἴδεσθε τὴν πανοῦργον, ἐκ τέχνης τέχνην
οἵαν ἔπλεξ᾽· οὐ βωμὸν ἔπτηξεν θεοῦ
ὡς οὐ δίκην δώσουσα τῶν εἰργασμένων;

They hesitate.

ΚΡ. ἀπεννέπω σε μὴ κατακτείνειν ἐμέ,
ὑπέρ τ᾽ ἐμαυτῆς τοῦ θεοῦ θ᾽ ἵν᾽ ἕσταμεν.
ΙΩ. τί δ᾽ ἐστὶ Φοίβῳ σοί τε κοινὸν ἐν μέσῳ;
ΚΡ. ἱερὸν τὸ σῶμα τῷ θεῷ δίδωμ᾽ ἔχειν.
ΙΩ. κἄπειτ᾽ ἔκαινες φαρμάκοις τὸν τοῦ θεοῦ;
ΚΡ. ἀλλ᾽ οὐκέτ᾽ ἦσθα Λοξίου, πατρὸς δὲ σοῦ.
ΙΩ. ἀλλ᾽ ἐγενόμεσθα· πατρὸς οὐσίαν λέγω.
ΚΡ. οὐκ οὖν τότ᾽ ἦσθα, νῦν δ᾽ ἐγώ, σὺ δ᾽ οὐκέτ᾽ εἶ;
ΙΩ. οὐκ εὐσεβεῖς γε, τἀμὰ δ᾽ εὐσεβῆ τότ᾽ ἦν.
ΚΡ. ἔκτεινα δ᾽ ὄντα πολέμιον δόμοις ἐμοῖς.
ΙΩ. οὔτοι σὺν ὅπλοις ἦλθον εἰς τὴν σὴν χθόνα.
ΚΡ. μάλιστα· κἀπίμπρας γ᾽ Ἐρεχθέως δόμους.
ΙΩ. ποίοισι πανοῖς ἢ πυρὸς ποίᾳ φλογί;
ΚΡ. ἔμελλες οἰκεῖν τἄμ᾽ ἐμοῦ βίᾳ λαβών.
ΙΩ. πατρός γε γῆν διδόντος ἣν ἐκτήσατο.
ΚΡ. τοῖς Αἰόλου δὲ πῶς μετῆν τῆς Παλλάδος;
ΙΩ. ὅπλοισιν αὐτὴν οὐ λόγοις ἐρρύσατο.
ΚΡ. ἐπίκουρος οἰκήτωρ γ᾽ ἂν οὐκ εἴη χθονός.

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you were there'.——1278. τὸ ὄνομα (μητρός): *the name of my mother is left, i.e. I have yet a mother in name.* See *v.* 321. So in *v.* 1543 ὄνομα πατρός *a father so-called.* He refers to the Pythia, who if the murder had been done, would have suffered (he means) both in her maternal affection and for the sake of the god. The allusion prepares us for her appearance presently.——1288. ἐγενόμεσθα...οὐσίαν: he uses the words, as the philosophers, *e.g.* Plato *passim*, to distinguish between the temporary and the eternal: ἐγένετο Ξούθου πατρός, he was temporary son to Xuthus, both as being born to him for this life, and given to him for a time by Apollo; but in eternal reality (οὐσίαν) his Father is the god. The language is borrowed from the metaphysics of Euripides' own time; but was probably religious before it was philosophical. The mysticism is natural to a son of the cloister.——πατρὸς δ᾽ οὐσίαν MSS. (om. δ᾽ Canter). πατρὸς ἀπουσίαν λέγω Seidler and others, explaining thus, 'in the absence of Xuthus I became the property of Phoebus'. But see the sequel.——1289. I read this line as a question. The negative οὐκ embraces the whole. 'Then, I say, did not this *real*

None in the flesh, I have the name of one.

He turns to his followers.

See how the wretch hath seconded her craft,
Would make the god's own altar, nothing else,
Her refuge from the penalty of her crime!

They hesitate.

Cre. Touch not my life! I charge thee for myself
And for the god upon whose ground we are!
Ion. Phoebus and thee! What link is there between?
Cre. I have given up my body to the god,
In trust to keep. *Ion.* And would'st have poisoned me,
Though his! *Cre.* Not his; he had resigned thee first
Unto thy father! *Ion.* Father but in time:
I mean my real, eternal Father! *Cre.* Then
That Fatherhood hath passed from thee to me!
Ion. Nay, thou art guilty, I was innocent!
Cre. Foe to my house; therefore I sought thy life!
Ion. Nay, if I thought to enter on thy land
I came not armed. *Cre.* Yes, armed with fire, to waste
Our peaceful home! *Ion.* What fancy wild is this?
Cre. Thy purpose was to rob me of my state
By rapine! *Ion.* By my conquering father's gift!
Cre. What right in Athens had an Aeolid?
Ion. He saved her, not by arguments but arms!
Cre. A man may serve a city with his sword

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fatherhood (οὐσία πατρός) belong to you *formerly*, and has it not passed to me?' If to belong to the temple is to be Phoebus' child (in this sense, partly right, she understands him), then Creusa now (*v.* 1285) has that claim, and Ion, for the time at least, has not.——1290. The fatherhood of Phoebus is only for the innocent, such as Ion, when he belonged to the temple, was, and Creusa (though, as she argues, she belongs to the temple) is not.——1294. ποίοισι πανοῖς; merely rejects, with contempt and astonishment, Creusa's language.——1299—1301. The brevity of the original here is quite too much for my English; but I do not think there is any error in the text. Ion's argument, a dilemma, is this. The fulfilment of ambitious hopes either is a certainty, which may lawfully be counted upon, or it is not. If it is, what becomes of Creusa's contention, that Xuthus has no rights in Athens, and can give none to his son? He certainly hoped and intended (ἔμελλε) to obtain citizenship and something more for his services. If it is

ΙΩ. κᾆπειτα τοῦ μέλλειν μ' ἀπέκτεινες φόβῳ;
ΚΡ. ὡς μὴ θάνοιμί γ', εἰ σὺ μὴ μέλλων τύχοις.
ΙΩ. φθονεῖς ἄπαις οὖσ' εἰ πατὴρ ἐξηῦρέ με.
ΚΡ. σὺ τῶν ἀτέκνων δῆτ' ἀναρπάσεις δόμους;
ΙΩ. ἡμῖν δέ γ' ἀλλὰ πατρικῆς οὐκ ἦν μέρος;
ΚΡ. ὅσ' ἀσπὶς ἔγχος θ'· ἥδε σοι παμπησία.
ΙΩ. ἔκλειπε βωμὸν καὶ θεηλάτους ἕδρας.
ΚΡ. τὴν σὴν ὅπου σοι μητέρ' ἐστὶ νουθέτει.
ΙΩ. σὺ δ' οὐχ ὑφέξεις ζημίαν κτείνουσ' ἐμέ;
ΚΡ. ἤν γ' ἐντὸς ἀδύτων τῶνδέ με σφάξαι θέλῃς.
ΙΩ. τίς ἡδονή σοι θεοῦ θανεῖν ἐν στέμμασι;
ΚΡ. λυπήσομέν τιν' ὧν λελυπήμεσθ' ὕπο.
ΙΩ. φεῦ.
δεινόν γε θνητοῖς τοὺς νόμους ὡς οὐ καλῶς
ἔθηκεν ὁ θεὸς οὐδ' ἀπὸ γνώμης σοφῆς·
τοὺς μὲν γὰρ ἀδίκους βωμὸν οὐχ ἵζειν ἐχρῆν,
ἀλλ' ἐξελαύνειν· οὐδὲ γὰρ ψαύειν καλὸν
θεῶν πονηρὰν χεῖρα· τοῖσι δ' ἐνδίκοις
ἱερὰ καθίζειν ὅστις ἠδικεῖτ' ἐχρῆν,
καὶ μὴ 'πὶ ταὐτὸ τοῦτ' ἰόντ' ἔχειν ἴσον
τόν τ' ἐσθλὸν ὄντα τόν τε μὴ θεῶν πάρα.

The crowd advances. The Pythia enters from the temple. She bears in her arms a cradle, bound with fillets of wool resembling those on the altar.

ΠΥΘΙΑ.

Ἐπίσχες, ὦ παῖ· τρίποδα γὰρ χρηστήριον

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not a certainty, if ambition is often disappointed, then what becomes of Creusa's contention, that she was justified in attempting the murder of Ion by the mere dread of ambitious designs, which she supposed him to entertain? Yes, answers Creusa, she was; she could not be expected to risk her life upon the chance of his patience.——1300: *And yet* (though you use this argument) *you tried to kill me for fear of an intention?*——1301. *Yes, that I might not die*, (as I *should*) *in case you proved to be impatient.*——**θάνοιμι εἰ...τύχοις**: literally *die in the case of your proving.*——**μὴ μέλλων**: here μέλλω passes from the sense of *intending* to that of *intending merely* (and not executing), *i.e. waiting.* If Creusa waited, Ion might not.——1302. **φθονεῖς.** These are the mere suspicions of jealousy.——1303. **ἀναρπάσεις;** 'Must *you* snatch up?'——1304. **ἀλλὰ πατρικῆς (γῆς)**: *in the land, which was at all events my father's.* The argument begins to revolve, each dis-

Yet be no citizen! *Ion.* Yet, though projects fail,
Thou, for the fear of a supposed intent,
Soughtest my life! *Cre.* I did, lest, not content
With expectation, thou should'st murder me.
Ion. Thy childless heart grudges my sire a child!
Cre. Must heirless wealth escheat perforce to thee?
Ion. Had I no portion in my father's land?
Cre. A shield and spear; that is thy heritage!
Ion. Ah! Victim, quit the altar! *Cre.* Find thy mother,
And lesson her! *Ion.* Thou didst attempt my life,
And shalt not pay for't! *Cre.* If thou choose to spill
My blood on holy ground. *Ion.* What pleasure is't
To die on Phoebus' hearth? *Cre.* The sacrilege
Will punish One who did offence to me.
Ion. Ah! 'Tis a wonder that the law divine
Should be so ill, so indiscreetly made!
Guilt should have been denied the sanctuary,
Chased from the altar (for his very touch
Is profanation), and the place reserved
For injured innocence. Now good and bad
Come for a common boon, and both receive!

The crowd advances. The Pythia enters from the temple. She bears in her arms a cradle, bound with fillets of wool resembling those on the altar.

Pythia. Pause, O my son! From yon prophetic stool

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putant repeating his own plea; Creusa's taunt (*v.* 1305) brings it to an abrupt end.——1306. καὶ θεηλάτους ἕδρας: *the place* (seat) *to which the god has chased thee.* The point of this expression lies in the use of θεήλατος for a victim which came quietly to the altar, a sign that the god intended it for sacrifice (see Aesch. *Ag.* 1297), and the common use of ἐλαύνειν for the hunting of an animal. That Apollo has driven Creusa to his altar is a sign that he intends her to be sacrificed to his vengeance (see on *v.* 1251), from which indeed, as it now seems, she cannot in the end escape. The point is forced and false; but it well expresses the embarrassment of the pursuers' position.——1307. Creusa treats the quibble with contempt. 'Tell that to your mother, when you can find her'.——ὅπου σοι...ἐστὶ together.——1311. τινά: Apollo.——φεῦ: *fie!*——1316: *and* (*the gods*) *ought to have founded sanctuaries for the benefit of the righteous* (*only*).——1317. ἠδικεῖτο: the tense places the injury at the same time with ἐχρῆν: ὅστις ἠδικεῖτο is ὁ ἀδικού-

λιποῦσα θριγκοῦ τοῦδ' ὑπερβάλλω ποδὶ
Φοίβου προφῆτις, τρίποδος ἀρχαῖον νόμον
σῴζουσα πασῶν Δελφίδων ἐξαίρετος.
ΙΩ. χαῖρ', ὦ φίλη μοι μῆτερ, οὐ τεκοῦσά περ.
ΠΥ. ἀλλ' οὖν λεγόμεθά γ'· ἡ φάτις δ' οὔ μοι πικρά.
ΙΩ. ἤκουσας ὥς μ' ἔκτεινεν ἥδε μηχαναῖς;
ΠΥ. ἤκουσα· καὶ σύ γ' ὠμὸς ὢν ἁμαρτάνεις.
ΙΩ. οὐ χρή με τοὺς κτείνοντας ἀνταπολλύναι;
ΠΥ. προγόνοις δάμαρτες δυσμενεῖς ἀεί ποτε.
ΙΩ. ἡμεῖς δὲ μητρυιαῖς γε πάσχοντες κακῶς.
ΠΥ. μὴ ταῦτα· λείπων ἱερὰ καὶ στείχων πάτραν—
ΙΩ. τί δή με δρᾶσαι νουθετούμενον χρεών;
ΠΥ. καθαρὸς Ἀθήνας ἔλθ' ὑπ' οἰωνῶν καλῶν.
ΙΩ. καθαρὸς ἅπας τοι πολεμίους ὃς ἂν κτάνῃ.
ΠΥ. μὴ σύ γε· παρ' ἡμῶν δ' ἔκλαβ' οὓς ἔχω λόγους.
ΙΩ. λέγοις ἄν· εὔνους δ' οὖσ' ἐρεῖς ὅσ' ἂν λέγῃς.
ΠΥ. ὁρᾷς τόδ' ἄγγος χερὸς ὑπαγκάλισμ' ἐμῆς;
ΙΩ. ὁρῶ παλαιὰν ἀντίπηγ' ἐν στέμμασιν.
ΠΥ. ἐν τῇδέ σ' ἔλαβον νεόγονον βρέφος ποτέ.
ΙΩ. τί φῄς; ὁ μῦθος εἰσενήνεκται νέος.
ΠΥ. σιγῇ γὰρ εἶχον αὐτά· νῦν δὲ δείκνυμεν.
ΙΩ. πῶς οὖν ἔκρυπτες τότε λαβοῦσ' ἡμᾶς πάλαι;
ΠΥ. ὁ θεός σ' ἐβούλετ' ἐν δόμοις ἔχειν λάτριν.
ΙΩ. νῦν δ' οὐχὶ χρῄζει; τῷ τόδε γνῶναί με χρή;
ΠΥ. πατέρα κατειπὼν τῆσδέ σ' ἐκπέμπει χθονός.
ΙΩ. σὺ δ' ἐκ κελευσμῶν ἢ πόθεν σῴζεις τάδε;
ΠΥ. ἐνθύμιόν μοι τότε τίθησι Λοξίας—
ΙΩ. τί χρῆμα δρᾶσαι; λέγε, πέραινε σοὺς λόγους.
ΠΥ. σῶσαι τόδ' εὕρημ' εἰς τὸν ὄντα νῦν χρόνον.
ΙΩ. ἔχει δέ μοι τί κέρδος ἢ τίνα βλάβην;
ΠΥ. ἐνθάδε κέκρυπται σπάργαν' οἷς ἐνῆσθα σύ.

μενος (an injured person) as a conception viewed at a past time.——1321. The *θριγκός* over which the prophetess stepped was a low wall running round the *ἄδυτον* and serving to preserve it from intrusion.——**ποδί**: see on v. 929.——1325. **λεγόμεθά γ'** Elmsley; *λεγόμεσθ'* MSS.——1332. The tone of this is impatient rather than submissive: 'if I am going out of guardianship into the world, why must I take a lesson in conduct?' literally, 'what then must I do under instruction?'——1333. **ὑπ' οἰωνῶν**: *accompanied by omens.*——1340. *The story is introduced in a new shape, i.e.* with the detail

I have set foot beyond the close, and come
Phoebus' interpretess, elect of all
In Delphi to maintain our ancient seat.
Ion. My mother, not by geniture, but love.
Pyth. So am I called, nor loth to bear the name.
Ion. Hath it been told thee how this woman sought
My life by craft? *Pyth.* It hath; and I condemn
Thy cruelty no less. *Ion.* A life for a life!
Pyth. The wedded wife to children earlier-born
Was never kind. *Ion.* Nor we to stepmothers
Who use us ill. *Pyth.* This fits not. Thou art quitting
The cloister for thy home:— *Ion.* Then what imports
This lesson? *Pyth.* Keep thine innocence, to bless
Thy coming unto Athens. *Ion.* Innocence
May slay his foe. *Pyth.* Nay, that is not for thee!
But hear my message. *Ion.* Speak; whate'er thou say,
The purpose must be loving. *Pyth.* See'st thou this,
Borne in my arms? *Ion.* A cradle, old, and bound
With sacred bands. *Pyth.* Thou, being then new-born,
Cam'st to my hands in this. *Ion.* What! This is new
In the story! *Pyth.* Yes; it was a secret kept,
Till now disclosed. *Ion.* Why hidden then this while
Since I was found? *Pyth.* It was Apollo's will,
To keep thee servant here. *Ion.* But now his will
Is changed? How know I that? *Pyth.* By showing thee
Thy father he doth give thee leave to go.
Ion. Why was this kept by thee? Was't bidden?
Pyth. The god
Whispered me, when 'twas found,—
Ion. What, what? Say on,
Say all. *Pyth.* To keep it for the present hour.
Ion. And what hath it for me? What help or hurt?
Pyth. The tokens that were on thee are within.

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of the cradle (see *v.* 317).——1341. **αὐτά**: *the exact facts.*——1342. *How was it that you concealed it from me* (ἡμᾶς) *all this while since you received me in it?*——1345. **κατειπών** (σου): *by attributing to you.* See *v.* 1215.——1347. A significant pause. Why does she find it difficult to say that the keeping of the

ΙΩ. μητρὸς τάδ' ἡμῖν ἐκφέρεις ζητήματα.
ΠΥ. ἐπεί γ' ὁ δαίμων βούλεται· πάροιθε δ' οὔ.
ΙΩ. ὦ μακαρίων μοι φασμάτων ἥδ' ἡμέρα.

She offers him the cradle.

ΠΥ. λαβών νυν αὐτὰ τὴν τεκοῦσαν ἐκπόνει.
ΙΩ. πᾶσαν δ' ἐπελθὼν Ἀσιάδ' Εὐρώπης θ' ὅρους;
ΠΥ. γνώσει τάδ' αὐτός. τοῦ θεοῦ δ' ἕκατί σε
ἔθρεψά τ', ὦ παῖ, καὶ τάδ' ἀποδίδωμί σοι,
ἃ κεῖνος ἀκέλευστόν μ' ἐβουλήθη λαβεῖν
σῶσαί θ'· ὅτου δ' ἐβούλεθ' οὕνεκ', οὐκ ἔχω.
ᾔδει δὲ θνητῶν οὔτις ἀνθρώπων τάδε
ἔχοντας ἡμᾶς, οὐδ' ἵν' ἦν κεκρυμμένα.
καὶ χαῖρ'· ἴσον γάρ σ' ὡς τεκοῦσ' ἀσπάζομαι.

She turns from him to go, but suddenly turns back again.

ἄρξαι δ' ὅθεν σὴν μητέρα ζητεῖν σε χρή,
πρῶτον μέν, εἴ τις Δελφίδων τεκοῦσά σε
εἰς τούσδε ναοὺς ἐξέθηκε παρθένος·
ἔπειτα δ', εἴ τις Ἑλλάς· ἐξ ἡμῶν δ' ἔχεις
ἅπαντα Φοίβου θ' ὃς μετέσχε τῆς τύχης.

She retires, but remains watching at the door of the temple.

ΙΩ. φεῦ, φεῦ· κατ' ὄσσων ὡς ὑγρὸν βάλλω δάκρυ
ἐκεῖσε τὸν νοῦν δούς, ὅθ' ἡ τεκοῦσά με
κρυφαῖα νυμφευθεῖσ' ἀπημπόλα λάθρα
καὶ μαστὸν οὐκ ἐπέσχεν, ἀλλ' ἀνώνυμος
ἐν θεοῦ μελάθροις εἶχον οἰκέτην βίον.

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cradle was prompted by Loxias?——1352. **ζητήματα**: *as means of seeking.* ——1353. **ἐπεί γ'**: *yes, since it is the will of heaven.* Note that the phrase properly expresses resignation.——1355. **τὴν τεκοῦσαν ἐκπόνει**: *win thy mother by labour*, or *travel, i.e.* find her. Cf. *Tro.* 873 Ἑλένην ἐξεμόχθησαν δορί *they won Helen as prize of war.* So Ion is meant to understand. But note the strange expression. To apply ἐκπονεῖν in this sense to a person is extremely harsh, where there is nothing, like δορί in *Tro. l. c.*, to help out the verb. Elsewhere ἐκπονεῖν, with personal object, has two senses, (1) *to educate* (*finish*), here so plainly excluded that it could not be thought of; (2) *to force, compel, bring by force to*, which we have in this play, *v.* 375. Now this latter sense is here strongly supported by the form of the sentence, which would then mean 'take them by compulsion from τὴν τεκοῦσαν'. Why is it that she parts from the cradle unwillingly, and what are we to understand by τὴν

Ion. Thou bring'st me aid to find my mother! *Pyth.* Now
And not before....It is the will of Heaven!
Ion. Blest be to-day for what it hath revealed!

She offers him the cradle.

Pyth. Take it...from her who bare thee...wrest herewith
Her secret. *Ion.* (*taking it out of her hands*) Must I travel in the search
All Asia, and to Europe's utmost bound?
Pyth. Do as thou wilt for that. By will divine
I reared thee, son, and now deliver these,
Which by His will, unbidden, I received
And kept, not knowing why he willed it so.
That I possessed them not a mortal knew,
Nor where they were concealed. I part from thee...
Even as a mother, with a kiss. Farewell!

She turns from him to go, but suddenly turns back again.

As to the order of thy quest, begin
With Delphi, if perchance a Delphian
Left thee, her maiden offspring, at the fane.
Then seek in Hellas. We have done our part
In full, with Phoebus, who had part herein.

She retires, but remains watching at the door of the temple.

Ion. Alas, alas! How flow mine eyes with tears
To think of that sad hour, when she, who bare,
Put me, the fruit of her disgrace, away
Unsuckled from her breast, a nameless waif,
To live upon a temple's charity;

τεκοῦσαν? I have tried to preserve the ambiguity.——1364—68. Dindorf and others propose to omit these lines, which would be absurd, if the situation were as commonly understood. See the *Introduction*.——1364. ἄρξαι...χρή: *As to the point from which you ought to begin your enquiry*, (*enquire*) *first*, etc. For the relative sentence anticipating what follows cf. *v*. 342 ὅ φησιν κ.τ.λ., and note there.——ἄρξαι may be taken either as inf. act. (so here) or imper. middle (with *v*. 1365). The first is better; the position of the word is due to the emphasis.——1365. Supply χρὴ ζητεῖν from the relative clause.——1369—79. Note here the 'irony' of contrast between the imaginary woe and the real.——1371. ἀπημπόλα: lit. 'smuggled away'. See on *Med.* 910.——1380.

τὰ τοῦ θεοῦ μὲν χρηστά, τοῦ δὲ δαίμονος
βαρέα· χρόνον γάρ, ὅν μ' ἐχρῆν ἐν ἀγκάλαις
μητρὸς τρυφῆσαι καί τι τερφθῆναι βίου,
ἀπεστερήθην φιλτάτης μητρὸς τροφῆς.
τλήμων δὲ χἠ τεκοῦσά μ', ὡς ταὐτὸν πάθος
πέπονθε παιδὸς ἀπολέσασα χαρμονάς.
καὶ νῦν λαβὼν τήνδ' ἀντίπηγ' οἴσω θεῷ
ἀνάθημ', ἵν' εὕρω μηδὲν ὧν οὐ βούλομαι·
εἰ γάρ με δούλη τυγχάνει τεκοῦσά τις,
εὑρεῖν κάκιον μητέρ' ἢ σιγῶντ' ἐᾶν.
ὦ Φοῖβε, ναοῖς ἀνατίθημι τήνδε σοῖς—
καίτοι τί πάσχω; τοῦ θεοῦ προθυμίᾳ
πολεμῶ, τὰ μητρὸς σύμβολ' ὡς ἔσωσέ μοι.
ἀνοικτέον τάδ' ἐστὶ καὶ τολμητέον·
τὰ γὰρ πεπρωμέν' οὐδ' ὑπερβαίην ποτ' ἄν.

He unties the fillets. All this time Creusa is gazing eagerly.

ὦ στέμμαθ' ἱερά, τί ποτέ μοι κεκεύθατε,
καὶ σύνδεθ', οἷσι τἄμ' ἐφρουρήθη φίλα;

He takes them off and gazes at them.

ἰδού, περίπτυγμ' ἀντίπηγος εὐκύκλου
ὡς οὐ γεγήρακ' ἔκ τινος θεηλάτου,
εὐρώς τ' ἄπεστι πλεγμάτων· ὁ δ' ἐν μέσῳ
χρόνος πολὺς δὴ τοῖσδε θησαυρίσμασιν.
ΚΡ. τί δῆτα φάσμα τῶν ἀνελπίστων ὁρῶ;

All gaze at her with astonishment and expectation, but for some time she is unable to speak.

ΙΩ. σιγᾶν σὺ πολλὰ καὶ πάροιθεν οἶσθά μοι.
ΚΡ. οὐκ ἐν σιωπῇ τἀμά· μή με νουθέτει.
ὁρῶ γὰρ ἄγγος οὗ 'ξέθηκ' ἐγώ ποτε

(*She starts from the ground with a scream of joy.*)

Those within the temple must have been truly pleased by this proposal! ——1386. ὡς Paley, ὃς MSS.: *since he preserved* and so proved his intention. ——1391. περίπτυγμα includes both enfolding (the στέμματα) and enfolded (the cradle).——1393. πλεγμάτων: see *v.* 37.——1395. φάσμα...ἀνελπίστων: *showing of the incredible.*——1396. *I have seen more than once already that you can be secret* (οἶσθα σιγᾶν τὰ πράγματα), *viz.* in the case of the pretended 'friend' (*v.* 395) and of the assassination-plot.——μοι: 'ethic' dative, 'to my

Blest in my sacred Patron, yet in fate
Not happy, cheated of a mother's love,
My rightful hours of comfort in her arms,
My proper part of infant luxury;
While she, my hapless mother, was aggrieved
No less, to lose the sweetness of her child!
  And now, this cradle given me I will make
A votive offering; so I may not find
What I were loth. My mother, if a slave,
To find were worse than let the secret sleep.
Lo, to thy fane, Phoebus, I dedicate—
But stay, what mean I? This is clean against
The god's own purpose, who preserved to me
The tokens of my birth. I must be bold
And open it. My fate I cannot fly.

He unties the fillets. All this time Creusa is gazing eagerly.

Ye sacred bands, ye knots that kept for me
A trust of love, what have ye here within?

He takes them off and gazes at them.

See how the wrapping of the cradle still
By miracle is fresh, nor touch of mould
Is on the basket-work, for all the lapse
Of years and years since they were laid away!
  Creusa. What do I see? O wonder! O surprise!

All gaze at her with astonishment and expectation, but for some time she is unable to speak.

  Ion. A secret! I have cause to know that thou
Canst keep them! *Cre.* (*recovering*) Ah! No secret! Chide me not.
I see...the cradle...in which I laid and left...

(*She starts from the ground with a scream of joy.*)

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knowledge, as I have found'.——οἶσθα: *have learnt, know how to.* For instances see L. and Sc. *s. v.*——I do not think there is any mistake in this verse. It expresses the anger and impatience of Ion, when Creusa's exclamation is followed by a long silence. He supposes her to be pretending some secret knowledge of the cradle, to excite his interest and save her life.

σέ γ', ὦ τέκνον, μοι βρέφος ἔτ' ὄντα νήπιον·
λείψω δὲ βωμὸν τόνδε, κεἰ θανεῖν με χρή.

She rushes from the altar and flings her arms round his neck.

ΙΩ. λάζυσθε τήνδε· θεομανὴς γὰρ ἥλατο
βωμοῦ λιποῦσα ξόανα· δεῖτε δ' ὠλένας.
ΚΡ. σφάζοντες οὐ λήγοιτ' ἄν, ὡς ἀνθέξομαι
καὶ τῆσδε καὶ σοῦ τῶν τ' ἔσω κεκρυμμένων.
ΙΩ. τάδ' οὐχὶ δεινά; ῥυσιάζομαι λόγῳ.
ΚΡ. οὔκ· ἀλλὰ σοῖς φίλοισιν εὑρίσκει φίλος.
ΙΩ. ἐγὼ φίλος σός; κᾆτά μ' ἔκτεινες λάθρα;
ΚΡ. παῖς γ', εἰ τόδ' ἐστὶ τοῖς τεκοῦσι φίλτατον.
ΙΩ. παῦσαι πλέκουσα λήψομαι δ' ἐγὼ κάλως.
ΚΡ. εἰς τοῦθ' ἱκοίμην· τοῦδε τοξεύω, τέκνον.
ΙΩ. κενὸν τόδ' ἄγγος, ἢ στέγει πλήρωμά τι;
ΚΡ. σά γ' ἔνδυθ', οἷσί σ' ἐξέθηκ' ἐγώ ποτε.
ΙΩ. καὶ τοὔνομ' αὐτῶν ἐξερεῖς πρὶν εἰσιδεῖν;
ΚΡ. κἂν μὴ φράσω γε, κατθανεῖν ὑφίσταμαι.
ΙΩ. λέγ'· ὡς ἔχει τι δεινὸν ἥ γε τόλμα σου.

The cradle is opened.

ΚΡ. σκέψασθ' ὃ παῖς ποτ' οὖσ' ὕφασμ' ὕφην' ἐγώ.
ΙΩ. ποῖόν τι; πολλὰ παρθένων ὑφάσματα.
ΚΡ. οὐ τέλεον, οἷον δ' ἐκδίδαγμα κερκίδος.
ΙΩ. μορφὴν ἔχον τίν', ὥς με μὴ ταύτῃ λάβῃς;
ΚΡ. Γοργὼ μὲν ἐν μέσοισιν ἠτρίοις πέπλων.
ΙΩ. ὦ Ζεῦ, τίς ἡμᾶς ἐκκυνηγετεῖ πότμος;

—*σίγα· πολεμία καὶ πάροιθεν ἦσθα* Paley, and *aliter alii.*——**1399.** **σέ γ'**: *yes, thee*, or *why, thee.* The inference breaks upon her.——**1400.** Κέκροπος ἐς ἄντρα καὶ Μακρὰς πετρηρεφεῖς, a gloss, omitted by Paley.——**1403.** **ξόανα**: carved images, with which the altar was decorated.——**1405—6.** Probably *τὰ κεκρυμμένα* was the term used for property, which a debtor was said to be concealing, upon a representation (λόγος) of which fact the creditor would obtain leave to seize them as a *ῥύσιον.*——*τῶν τε* (or *γε*) *σῶν κεκρυμμένων* MSS. perhaps right; text Tyrwhitt.——**1406.** **λόγῳ**: *I am being seized upon a claim* or *pretext*, like a *distress* levied by a creditor: the terms are legal.——**1410**: *invent no more, but let me detect your inventions*; literally 'stop twisting the rope and *I* will take it'. **κάλως** (plural) is object both to πλέκουσα (see L. and Sc. *s. v.* πλέκω) and to λήψομαι. The point depends on the fact that the metaphor of *twisting* was common in Greek for *fraud*, and on the two

Thee, thee, my child, my little baby then;
And I will quit this altar, though I die!

She rushes from the altar and flings her arms round his neck.

Ion. Seize her! The god hath crazed her: she hath leaped
Away from her protection. Bind her arms!

Cre. Ah, ye may hack me, for I will not quit
My hold of thee, and this, and that within.

Ion. O monstrous fraud! She makes me hers by force!

Cre. Nay, mine by true discovery and by love.

Ion. Thine, thine by love, my crafty murderess!

Cre. Mine and, if mother love her child, by love!

Ion. Invent no more, but let me test the trick.

Cre. The test, the test, my child, I crave the test!

Ion. Say, is this empty, or is aught within?

Cre. What thou hadst on when I abandoned thee.

Ion. And wilt thou name the tokens, ere thou see?

Cre. Aye, and consent to perish, if I fail!

Ion. Speak. It is strange that thou shouldst dare the attempt.

The cradle is opened.

Cre. Look at some child-work of my maiden loom.

Ion. Maid's work is manifold. What like was thine?

Cre. The unfinished sampler of a prentice hand.

Ion. That may be cheating. Let me know the form.

Cre. The canvas bears a Gorgon in the midst—

Ion (*aside*). O Zeus! Can this be *fate* upon our track?

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senses of λαμβάνειν, *receive* and *catch*. The image is taken from two persons employed at rope-making, one *twisting* and the other *taking* off the walk the successive lengths as they are finished.—*καλῶς* MSS., λήψομαι σ' ἐγὼ *καλῶς* Tyrwhitt and modern editions. But the adverb (and ἐγώ) are without point.——1411. *Let me come to the detection; that is my aim.*——1416. γε τόλμα: Jodrell; *τόλμα γε* MSS.——1417. σκέψασθε: to Ion and those who gather eagerly round him. Creusa is probably on the ground clinging to Ion's feet, and the cradle in his arms.——1420. He suspects her of wishing to deceive him *in this way* (by the pretext of the preceding verse), to escape giving any particular description.——μορφήν: its *shape*, general *outline*; this she can give, even if the design was not completely worked in.——1421. ἠτρίοις: Musgrave, *ἠτρίων* MSS. See L. and Sc. *s. v.*——

ΚΡ. κεκρασπέδωταί τ' ὄφεσιν αἰγίδος τρόπον.
ΙΩ. ἰδού.
τόδ' †ἔσθ' ὕφασμα θέσφαθ'† ὡς εὑρίσκομεν.
ΚΡ. ὦ χρόνιον ἱστῶν παρθένευμα τῶν ἐμῶν.

The Prophetess goes into the temple.

ΙΩ. ἔστιν τι πρὸς τῷδ', ἢ μόνῳ τῷδ' εὐτυχεῖς;
ΚΡ. δράκοντες, ἀρχαῖόν τι παγχρύσῳ γένει.
ΙΩ. δώρημ' Ἀθάνας, ᾗ τέκν' ἐντρέφειν λέγει;
ΚΡ. Ἐριχθονίου γε τοῦ πάλαι μιμήματα.
ΙΩ. τί δρᾶν, τί χρῆσθαι, φράζε μοι, χρυσώματι;
ΚΡ. δέραια παιδὶ νεογόνῳ φέρειν, τέκνον.
ΙΩ. ἔνεισιν οἵδε·
τὸ δὲ τρίτον ποθῶ μαθεῖν.
ΚΡ. στέφανον ἐλαίας ἀμφέθηκά σοι τότε,
ἣν πρῶτ' Ἀθάνα σκόπελον εἰσηνέγκατο·
ὅς, εἴπερ ἔστιν, οὔποτ' ἐκλείπει χλόην,
θάλλει δ', ἐλαίας ἐξ ἀκηράτου γεγώς.
ΙΩ. ὦ φιλτάτη μοι μῆτερ, ἄσμενός σ' ἰδὼν
πρὸς ἀσμένας πέπτωκα σὰς παρηΐδας.
ΚΡ. ὦ τέκνον. ὦ φῶς μητρὶ κρεῖσσον ἡλίου,—
συγγνώσεται γὰρ ὁ θεός—ἐν χεροῖν σ' ἔχω
ἄελπτον εὕρημ', ὃν κατὰ γᾶς ἐνέρων
χθόνιον μετὰ Περσεφόνας τ' ἐδόκουν ναίειν.
ΙΩ. ἀλλ', ὦ φίλη μοι μῆτερ, ἐν χεροῖν σέθεν
ὁ κατθανών τε κοὐ θανὼν φαντάζομαι.
ΚΡ. ἰὼ ἰὼ λαμπρᾶς αἰθέρος ἀμπτυχαί,
τίν' αὐδὰν ἀΰσω, βοάσω; πόθεν μοι

1424. Corrupt. The translation assumes τόδ' (or τάδ') ἔφθασας σὺ φάσμαθ' ὡς εὑρίσκομεν: *in this case you have anticipated the showing, as we find the thing*, *i.e.* 'described it rightly before it was shown': see *vv.* 1395, 1414.—— 1425. Note that Creusa does not pretend to recognize her work with certainty. On the contrary she accounts to herself very naturally for the fact that she does not, by the lapse of time between. The emphasis is on **χρόνιον**.—— 1426. **εὐτυχεῖς**: one success might be an accident.——1427. **ἀρχαῖον...γένει**: *an ancient custom of our golden race. Golden, i.e. glorious* by antiquity and wealth: see L. and Sc. *s. v.* χρύσεος.——**γένει**: *possessive dative, to* or *in* the family: *v.* 24.——The ἀρχαῖόν τι is not so much this particular jewel, as the practice of always putting such a σπάργανον upon infants of the family.—— 1429. **Ἐριχθονίου**: *i.e.* of his necklace (the usual brachylogy); see *vv.* 999 ff.

Cre. Framed, like an aegis, with a snaky fringe.
Ion (*showing it*). Behold! Thou hast foretold it as we find.
Cre. Ah, what an age since that was wrought by me!

The Prophetess goes into the temple.

Ion. Is there aught else,—or canst thou guess but once?
Cre. Serpents in gold, the custom of my race.
Ion. Athena's gift, and used by her command?
Cre. Copied from those of Erichthonius old.
Ion. How is the trinket used and worn? Explain.
Cre. For necklace to a new-born babe, my child.
Ion (*showing it*). 'Tis here; and one thing more. O tell me that!
Cre. (*after a pause*). A wreath I put on thee from the olive-tree
Athena first brought to her citadel.
If it exist, it cannot lose the green,
But keeps the freshness of the inviolate stem.
Ion (*throwing himself into her arms*).
My mother, O my mother!...O blessed joy
To kiss thee, happy face to happy face!...
Cre. My child, my light, my day (the blessed sun
Forgives me!) found! Here in my very arms!
Found!
And I thought thee dead, I thought thee dead,
Gone to the Queen of the Dead, to her dark realm under the ground!
Ion. Yes, in thine arms, dear mother, in thine arms!
'Tis I thou see'st, who died and am not dead.
Cre. See, see, the illumined heavens ope!
What words, what music will express

——1430. τί δρᾶν; he continues as from his last words (*v.* 1428). τί δρᾶν λέγει; *what is the prescribed use of the ornament?* He wishes to ascertain that she knows the form of it, a necklace.——1432. ποθῶ. He now longs that she may succeed. He prompts her and when she pauses probably gives her a glimpse.——1440 (and 1443). Note that this embracing gives an excellent stage-opportunity for displaying the main fact, that Creusa's *arm* is without the bracelet.——1445. ἀμπτυχαί: *expanse.*——1450. πάντα:

συνέκυρσ᾽ ἀδόκητος ἁδονά; πόθεν
ἐλάβομεν χαράν;
ΙΩ. ἐμοὶ γενέσθαι πάντα μᾶλλον ἄν ποτε,
μῆτερ, παρέστη τῶνδ᾽, ὅπως σός εἰμ᾽ ἐγώ.
ΚΡ. ἔτι φόβῳ τρέμω—
ΙΩ. μῶν οὐκ ἔχειν μ᾽ ἔχουσα; ΚΡ. τὰς γὰρ ἐλπίδας
ἀπέβαλον πρόσω.
ἰὼ γύναι, πόθεν,
πόθεν ἔλαβες ἐμὸν βρέφος ἐς ἀγκάλας;
τίν᾽ ἀνὰ χέρα δόμους ἔβα Λοξίου;
ΙΩ. θεῖον τόδ᾽· ἀλλὰ τἀπίλοιπα τῆς τύχης
εὐδαιμονοῖμεν ὡς τὰ πρόσθε δυστυχῆ.
ΚΡ. τέκνον, οὐκ ἀδάκρυτος ἐκλοχεύει,
γόοις δὲ ματρὸς ἐκ χερῶν ὁρίζει.
νῦν δὲ γενειάσιν παρὰ σέθεν πνέω
μακαριωτάτας τυχοῦσ᾽ ἁδονᾶς.
ΙΩ. τοὐμὸν λέγουσα καὶ τὸ σὸν κοινῶς λέγεις.
ΚΡ. ἄπαιδες οὐκέτ᾽ ἐσμὲν οὐδ᾽ ἄτεκνοι.
δῶμ᾽ ἑστιοῦται, γᾶ δ᾽ ἔχει τυράννους·
ἀνηβᾷ δ᾽ Ἐρεχθεὺς,
ὅ τε γηγενέτας δόμος οὐκέτι νύκτα δέρκεται,
ἀελίου δ᾽ ἀναβλέπει λαμπάσιν.
ΙΩ. μῆτερ, παρών μοι καὶ πατὴρ μετασχέτω
τῆς ἡδονῆς τῆσδ᾽ ἧς ἔδωχ᾽ ὑμῖν ἐγώ. 1469
ΚΡ. ὦ τέκνον, τέκνον, τί φῄς; οἷον, οἷον ἀνελέγχομαι.
ΙΩ. πῶς εἶπας; ΚΡ. ἄλλοθεν γέγονας, ἄλλοθεν.
ΙΩ. ὤμοι· νόθον με παρθένευμ᾽ ἔτικτε σόν;
ΚΡ. οὐχ ὑπὸ λαμπάδων οὐδὲ χορευμάτων
ὑμέναιος ἐμὸς,
τέκνον, ἔτικτε σὸν κάρα.
ΙΩ. αἰαῖ· πέφυκα δυσγενής, μῆτερ, πόθεν;
ΚΡ. ἴστω Γοργοφόνα,—
ΙΩ. τί τοῦτ᾽ ἔλεξας;
ΚΡ. ἃ σκοπέλοις ἐπ᾽ ἐμοῖς
τὸν ἐλαιόφυῆ πάγον θάσσει·

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anything.——1456. θεῖον τόδε. Just so.——1464. ἑστιοῦται. '*The house becomes a home*; lit. *receives a hearth*, the symbol of family life.' *B.*——

The coming of this ne'er imagined hope,
This inconceivable happiness?
Ion. For me, no thought was further from my mind
Than this, O mother, that I am thy son.
Cre. I tremble yet for doubt. *Ion.* How canst thou doubt
Thy very touch? *Cre.* Ah, I had cast away
All hope. (*She turns to the temple.*) O woman, say,
From whom thine arms received my babe. Explain!
What hand conveyed him to Apollo's fane?
Ion. A miracle! But let our fortune found
Pay us for all the misery of the past.
Cre. Ah, my child, with tears I bare thee,
Loosed thee wailing from my breast;
Now to breath thee, to be near thee,
This is rapture, heaven, and rest!
Ion. Thou speakest, and my heart repeats the words.
Cre. Childless, heirless now no more,
Our hearth is kindled and our royal line:
Erechtheus, cold before,
Quickens to youth: the sun begins to shine
Upon the seed of Earth, who lift their sight
From darkness unto light! (*A pause.*)
Ion. Mother, my father should be here, that he
Might share the pleasure that ye have in me.
Cre. Ah child, child, child! My secret, O my secret!
Ion. O what? *Cre.* It is not so;...for thou wast born...
Ion. Ah me! A bastard of thy maiden bed!
Cre. No holy rite,
No torches' light
Lighted me thither, my child, where thou wast bred.
Ion. Base-born! A son base-born! O mother, whose?
Cre. Pallas is witness—*Ion.* Pallas! What is this?
The Gorgon-slayer is my witness, she,
(*holding up the woven 'aegis' and the serpent-necklace*)
She whose rocky throne is stablished still
And ever upon mine olive-planted hill;—
(*holding up the wreath*)

1467. λαμπάσιν: *by the shining*, dat. instr.——1482. ἀηδόνιον: the whole

ΙΩ. λέγεις λέγεις μοι δόλια κοὐ σαφῆ τάδε.
ΚΡ. παρ' ἀηδόνιον πέτραν Φοίβῳ—
ΙΩ. τί Φοῖβον αὐδᾷς;
ΚΡ. κρυπτόμενον λέχος ηὐνάσθην.
ΙΩ. λέγ'· ὡς ἐρεῖς τι κεδνὸν εὐτυχές τέ μοι.
ΚΡ. δεκάτῳ δέ σε μηνὸς ἐν κύκλῳ
κρύφιον ὠδῖν' ἔτεκον Φοίβῳ.
ΙΩ. ὦ φίλτατ' εἰποῦσ', εἰ λέγεις ἐτήτυμα.
ΚΡ. παρθένια δ' ἐμᾶς † ματέρος
σπάργαν' ἀμφίβολα σοὶ τάδ', ἀν-
ῆψα κερκίδος ἐμᾶς πλάνους.
γάλακτι δ' οὐκ ἐπέσχον οὐδὲ μαστῷ
τροφεῖα ματρὸς οὐδὲ λουτρὰ χειροῖν,
ἀνὰ δ' ἄντρον ἔρημον οἰωνῶν
γαμφηλαῖς φόνευμα θοίναμά τ' εἰς Ἅιδαν ἐκβάλλει.
ΙΩ. ὦ δεινὰ δεινὰ τλᾶσα μῆτερ.
ΚΡ. ἐν φόβῳ καταδεθεῖσα σὰν
ψυχὰν ἀπέβαλον, τέκνον
ἔκτεινά σ' ἄκουσ'.
ΙΩ. ἐξ ἐμοῦ τ' οὐχ ὅσι' ἔθνησκες.
ΚΡ. ἰὼ ἰώ. δειναὶ μὲν αἱ τότε τύχαι,
δείλαια δὲ καὶ τάδ'· ἑλισσόμεσθ' ἐκεῖθεν
ἐνθάδε δυστυχίαισιν
εὐτυχίαις τε πάλιν,
μεθίσταται δὲ πνεύματα.
μενέτω· τὰ πάροιθεν ἅλις κακά,
νῦν δ' ἐγένετό τις οὖρος ἐκ κακῶν, ὦ παῖ.
ΧΟ. μηδεὶς δοκείτω μηδὲν ἀνθρώπων ποτὲ
ἄελπτον εἶναι πρὸς τὰ τυγχάνοντα νῦν.
ΙΩ. ὦ μεταβαλοῦσα μυρίους ἤδη βροτῶν
καὶ δυστυχῆσαι καὖθις εὖ πρᾶξαι καλῶς,
Τύχη, παρ' οἵαν ἤλθομεν στάθμην βίου

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neighbourhood of Athens was famous for nightingales. **πέτραν** here is the Acropolis.——1488. **φίλτατα**: *most welcome.*——1489. **παρθένια...σοι**: *these are such tokens as, being a girl, I had to wrap about thee*: see *v.* 26.——In *ἐμᾶς* there is some error, but none of the corrections *δὲ σᾶς*, *δ' ἐμοῦ*, *δέ μου* etc., appear satisfactory. Perhaps *δὲ νέας*.——1490. **ἀνῆψα**: Dindorf, *ἀνῆψα* MSS.——1491. **πλάνους**: *the wandering* (careless efforts) *of my shuttle.*——1493. **τροφεῖα ματρός**: *a mother's reward*: *τροφεῖα* signifies *what is paid for*

Ion. Ah, thou deceiv'st me with this mystery!
Cre. There sing the nightingales, there Phoebus met—
Ion. Phoebus!
Cre. And took me to his secret arms. *Ion.* O yet
Say more, and make me happier! *Cre.* And my womb
Bare thee to Phoebus when the time was come.
Ion. O can thy tale be true as it is blest?
Cre. And girl-like, being but a girl, I dressed
My babe in this, my careless-woven play,
And put thee from my yearning breast away,
Suckless, unwashen, starved, to die, to bleed,
In that lone cave the ravening fowls to feed!
Ion. Cruel, cruel! *Cre.* Mastering fear
Forced me to do it, though I held thee dear.
I never willed thy death. *Ion.* And when I sought
Thine, what a crime was that! *Cre.* O fearful thought!
How nigh to misery then, how near to-day!
How roll our fortunes on a stormy way,
Blown between joy and grief! Enough the gale
Hath veered, hath vexed enough the shifting sail,
O may it set, my son, to fair, and so prevail!
Chorus. Whoso hath witnessed this, to him should be
No thing so strange but he may look to see.

A pause.

Ion (*as in meditation*). O Fortune, that hast sunken in distress
Thousands and thousands, and hast raised again,
By what a narrow chance our guiltless hands

---

maintenance and feeding (*v.* 852): here it stands in apposition to the notion ἐπέχειν μαστῷ, *to put the child to the breast.* The mother's delight in suckling her child *repays* her for her pains. (There is no proof that τροφεῖα could mean τροφαί *feeding.*)——**οὐδὲ λουτρὰ χειροῖν**: *nor did I wash thee with my hands*: a suitable verb is to be supplied by 'zeugma'; see *v.* 1064.——**1502. αἱ τότε**: the abandonment of the child.——**1503. τάδε**: the attempted assassination.——**1514. βίου.** 'The difficulties felt about this passage vanish, if we regard βίου as no more than a poetical addition, serving to mark that στάθμην is used figuratively. It...has the force of a descriptive adj. Instead of παρ' οἵαν στάθμην [*within what a measure, how near*], the poet writes παρ' οἵαν βίου-στάθμην ἤλθομεν, 'Within what a narrow line (in my life)

μητέρα φονεῦσαι καὶ παθεῖν ἀνάξια.
φεῦ·
ἆρ' ἐν φαενναῖς ἡλίου περιπτυχαῖς
ἔνεστι πάντα τάδε καθ' ἡμέραν μαθεῖν;
φίλον μὲν οὖν σ' εὕρημα, μῆτερ, ηὕρομεν,
καὶ τὸ γένος οὐδὲν μεμπτὸν, ὡς ἡμῖν, τόδε·
τὰ δ' ἄλλα πρὸς σὲ βούλομαι μόνην φράσαι.
δεῦρ' ἔλθ', ἐς οὖς γὰρ τοὺς λόγους εἰπεῖν θέλω
καὶ περικαλύψαι τοῖσι πράγμασι σκότον.
ὅρα σὺ, μῆτερ, μὴ σφαλεῖσ' ἃ παρθένοις
ἐγγίγνεται νοσήματ' εἰς κρυπτοὺς γάμους,
ἔπειτα τῷ θεῷ προστίθης τὴν αἰτίαν,
καὶ τοὐμὸν αἰσχρὸν ἀποφυγεῖν πειρωμένη
Φοίβῳ τεκεῖν με φῂς τεκοῦσ' οὐκ ἐκ θεοῦ.
ΚΡ. μὰ τὴν παρασπίζουσαν ἅρμασίν ποτε
Νίκην Ἀθάναν Ζηνὶ γηγενεῖς ἔπι,
οὐκ ἔστιν ὅστις σοι πατὴρ θνητῶν, τέκνον,
ἀλλ' ὅσπερ ἐξέθρεψε Λοξίας ἄναξ.
ΙΩ. πῶς οὖν τὸν αὑτοῦ παῖδ' ἔδωκ' ἄλλῳ πατρὶ,
Ξούθου τέ φησι παῖδά μ' ἐκπεφυκέναι;
ΚΡ. πεφυκέναι μὲν οὐχὶ, δωρεῖται δέ σε
αὑτοῦ γεγῶτα· καὶ γὰρ ἂν φίλος φίλῳ
δοίη τὸν αὑτοῦ παῖδα δεσπότην δόμων.
ΙΩ. ὁ θεὸς ἀληθὴς ἢ μάτην μαντεύεται,
ἐμοῦ ταράσσει, μῆτερ, εἰκότως φρένα.
ΚΡ. ἄκουε δὴ νῦν, ἅμ' ἐσῆλθεν, ὦ τέκνον.
εὐεργετῶν σε Λοξίας εἰς εὐγενῆ
δόμον καθίζει· τοῦ θεοῦ δὲ λεγόμενος
οὐκ ἔσχες ἄν ποτ' οὔτε παγκλήρους δόμους
οὔτ' ὄνομα πατρός. πῶς γὰρ, οὗ γ' ἐγὼ γάμους
ἔκρυπτον αὐτὴ καί σ' ἀπέκτεινον λάθρα;
ὁ δ' ὠφελῶν σε προστίθησ' ἄλλῳ πατρί.

I came of slaying' etc. There is a precisely similar addition of βίου in *Med.* 1245.' *B.*——1515. **παθεῖν** stands for the passive (παθεῖν opp. to δρᾶν) of φονεῦσαι, and ἀνάξια qualifies both verbs. Each had, in ignorance of the facts, and so far *innocently*, come near to slaying the other.——1519. **ὡς ἡμῖν**: 'regarded as for me, considering what I was'.——1534. But see the words, *vv.* 534—37.——1538. **ἐμοῦ**: note the emphasis: ἐμέ in *v.* 1539 replies to it.——1543. **ὄνομα πατρός**: *a father so styled* and allowed.——**πῶς γὰρ κ.τ.λ.**

Escaped the shedding of our dearest blood!

A pause.

Oh, to know all the matter, see it all
In the broad sunlight, open to the day!
Sweet mother, dearly found, this parentage
Doth overpass indeed my modest rate.

He draws her aside.

Oh let my words be whispered in thine ear,
And darkness veil the answer!....May it be...
Mother,...that thou, betrayed, as passion oft
Will tempt a maiden to a secret love,
Bethinkest thee to lay it on the god;
And giv'st me, only to escape my shame,
Him for a father who begat me not?
Cre. Now by our Queen of Victory, her who marched
Beside Zeus' chariot 'gainst the Giant brood,

(*She points to the picture on the wall.*)

O son, thy father was no mortal man,
But Loxias, who reared thee, he begat!
Ion. Why did he give his own-begotten then
To another? Why declare me Xuthus' child?
Cre. He meant not so, but gave thee as a gift,
Born truly of himself, as friend to friend
May give his son begotten for an heir!
Ion. I, mother, ask—and well it may confound
My soul!—Are his revelations true, or false?
Cre. Then hear what I am thinking, O my son!
Apollo, of his kindness, destined thee
To find a noble home. Declared for his,
Thou couldst not win thine heritage, nor show
A father. Never! Had not I concealed
His love, and doomed thee to a secret death?
He feigned thee then another's for thy good.

Plainly not, when I myself concealed the fact of etc. Creusa, though she believed her lover to have been the god, had never dared to tell her story, for the obvious reason that no one would credit her. From this it might be judged, she says, what chance there would be of establishing the fact now, to the satisfaction of the law.——1544. ἀπέκτεινον: stronger evidence

ΙΩ. οὐχ ὧδε φαύλως αὔτ' ἐγὼ μετέρχομαι.

He stands in perplexity.

ἀλλ' ἱστορήσω Φοῖβον εἰσελθὼν δόμους,
εἴτ' εἰμὶ θνητοῦ πατρός, εἴτε Λοξίου.

The goddess Athena appears above the temple.

ἔα· τίς οἴκων θυοδόκων ὑπερτελὴς
ἀντήλιον πρόσωπον ἐκφαίνει θεῶν;
φεύγωμεν, ὦ τεκοῦσα, μὴ τὰ δαιμόνων
ὁρῶμεν, εἰ μὴ καιρός ἐσθ' ἡμᾶς ὁρᾶν.

All draw back from the temple.

ΑΘΗΝΑ.

Μὴ φεύγετ', οὐ γὰρ πολεμίαν με φεύγετε,
ἀλλ' ἔν τ' Ἀθήναις κἀνθάδ' οὖσαν εὐμενῆ.
ἐπώνυμος δὲ σῆς ἀφικόμην χθονὸς,
Παλλὰς, δρόμῳ σπεύσασ' Ἀπόλλωνος πάρα,
ὃς εἰς μὲν ὄψιν σφῶν μολεῖν οὐκ ἠξίου,
μὴ τῶν πάροιθε μέμψις εἰς μέσον μόλῃ,
ἡμᾶς δὲ πέμπει τοὺς λόγους ὑμῖν φράσαι,
ὡς ἥδε τίκτει σ' ἐξ Ἀπόλλωνος πατρὸς,
δίδωσι δ' οἷς ἔδωκεν οὐ φύσασί σε,
ἀλλ' ὡς νομίζῃ 's οἶκον εὐγενέστατον.
ἐπεὶ δ' ἀνεῴχθη πρᾶγμα μηνυθὲν τόδε,
θανεῖν σε δείσας μητρὸς ἐκ βουλευμάτων
καὶ τήνδε πρὸς σοῦ, μηχαναῖς ἐῤῥύσατο.
ἔμελλε δ' αὐτὰ διασιωπήσας ἄναξ
ἐν ταῖς Ἀθήναις γνωριεῖν ταύτην τε σὴν,

still, created by Creusa against herself.——**1550.** **ἀντήλιον**: *eastward*, since that was the direction of the temple. The expression recalls the feeling which suggested this common arrangement, that in this way the front and the gods which adorned it saluted and were saluted by the dawn. See Aesch. *Ag.* 519. It is of course not here meant or said that Athena is now looking at an actual dawn.——**πρόσωπον ἐκφαίνει.** Probably on the stage only a head or bust, of superhuman size, appeared above the temple, as if through the opening by which it was lighted, the suggestion being that the goddess stood within, her stature towering above the building. Obviously this arrangement could be much more easily worked—at Delphi, if not on the stage—than an apparition in the air. The actor would then speak from behind the head.——

Ion. My question is too deep for such reply.
He stands in perplexity.
I will go ask of Phoebus in his house
Whether a man begat me, or the god.
The goddess Athena appears above the temple.
Ha! Who is this, that o'er the sacred fane
Rises divine, her face toward the East?
O let us fly, my mother, lest our eyes
Inopportune should look on sanctities.
All draw back from the temple.

ATHENA.

Fly not! I am no enemy whom ye fly,
But here in Delphi as in Athens kind,
Your native Athens, whence my title is,
Pallas Athena! From Apollo sped
My swiftness hither, who advised himself
Not to appear before you, lest reproach
For matter of the past should intervene,
But sendeth us, charged with his words to you.
Apollo was the father unto whom
This lady bare thee; and he gave thee not
As to a parent, when he gave, but so
To win thee place in an illustrious house.
But when discovery had betrayed the fact,
Lest thou shouldst perish by thy mother's plot,
Or she by thee, he saved by artifice.
His royal purpose was to keep awhile
The secret, and in Athens to reveal

1557. 'The god's timidity is somewhat droll, as are also the rather lame explanations put into the mouth of counsel.' *B.*——**1562.** **νομίζῃ 's οἶκον** (*νομίζεις* or *νομίζῃς* MSS.) *to give you a recognized place in* etc.; lit. *to recognize you into*: *νομιζόμενοι υἱεῖς* was the common Attic phrase for *sons by law* (by adoption, recognition etc.), see Demosth. 1022. 16 *οἱ νομιζόμενοι μὲν υἱεῖς μὴ ὄντες δὲ γένει ἐξ ἐκείνων*: on the model of this the poet coins a peculiar phrase to describe (not without irony) the highly peculiar proceeding of Apollo, who 'recognized his son' or 'admitted him by recognition' not into his own house but another's.——*κομίζῃς* Lenting.——**1563.** **μηνυθέν**: by the servants to Creusa.——**1566.** **διασιωπήσας**: *after concealing for an interval*:

σέ θ' ὡς πέφυκας τῆσδε καὶ Φοίβου πατρός.
ἀλλ' ὡς περαίνω πρᾶγμα καὶ χρησμοὺς θεῷ,
ἐφ' οἷσιν ἔζευξ' ἅρματ', εἰσακούσατον.
λαβοῦσα τόνδε παῖδα Κεκροπίαν χθόνα
χώρει, Κρέουσα, κεἰς θρόνους τυραννικοὺς
ἵδρυσον· ἐκ γὰρ τῶν Ἐρεχθέως γεγὼς
δίκαιος ἄρχειν τῆς ἐμῆς ὅδε χθονός.
ἔσται δ' ἀν' Ἑλλάδ' εὐκλεής· οἱ τοῦδε γὰρ
παῖδες γενόμενοι, τέσσαρες ῥίζης μιᾶς,
ἐπώνυμοι γῆς κἀπιφυλίου χθονὸς
λαῶν ἔσονται σκόπελον οἳ ναίουσ' ἐμόν.
Γελέων μὲν ἔσται πρῶτος· εἶτα δεύτερον
Ὅπλητες, Ἀργαδῆς τ', ἐμῆς τ' ἀπ' αἰγίδος
ἓν φῦλον ἕξουσ' Αἰγικορῆς. οἱ τῶνδε δ' αὖ
παῖδες γενόμενοι σὺν χρόνῳ πεπρωμένῳ
Κυκλάδας ἐποικήσουσι νησαίας πόλεις
χέρσους τε παράλους, ὃ σθένος τῇ 'μῇ χθονὶ
δίδωσιν· ἀντίπορθμα δ' ἠπείροιν δυοῖν
πεδία κατοικήσουσιν, Ἀσιάδος τε γῆς
Εὐρωπίας τε· τοῦδε δ' ὀνόματος χάριν
Ἴωνες ὀνομασθέντες ἕξουσιν κλέος.
Ξούθῳ δὲ καὶ σοὶ γίγνεται κοινὸν γένος,
Δῶρος μὲν, ἔνθεν Δωρὶς ὑμνηθήσεται
πόλις· κατ' αἶαν Πελοπίαν δ' ὁ δεύτερος
Ἀχαιὸς, ὃς γῆς παραλίας Ῥίου πέλας
τύραννος ἔσται, κἀπισημανθήσεται
κείνου κεκλῆσθαι λαὸς ὄνομ' ἐπώνυμος.

διά *between.*——1569. **πρᾶγμα**: *business.*——1576. On the theories respecting these four ancient Attic tribes see Grote, *Hist. of Greece*, Vol. II. p. 427. The insoluble questions connected with them are of no interest for this play. Euripides merely uses the names, with romantic additions of his own fancy, to convey in mythical form a suggestion of the imperial maritime greatness of Athens in his own time. The four tribes were abolished by the revolution of Cleisthenes (B.C. 509).——On the facts about Ion see Miss Harrison, *Monuments, etc.*, p. lxxx. He was the local hero of a clan and had a tomb at their village.——1577: *shall be eponyms of the land and tribe-inhabited soil of the people* etc., *i.e.* 'shall give their names to the land and people'. Euripides here treats the tribes as corresponding to local divisions of Attica; at least so it seems; and perhaps they did.——**ἐπιφυλ. χθονός**: *soil with tribes on it.* There is no difficulty, I think, in this expression.——

Thy mother, thee Apollo's child and hers.
  Now, to complete my chariot's errand here,
Hearken to his command and prophecy.
Creusa, take this lad to Cecrops' land
With thee, and set him in the royal seat.
Descended of Erechtheus as he is,
To rule my city is his lawful right.
Famous through Hellas shall he be; his sons
Four scions of one root, shall give their names
Unto the quarters four and tribal shires
Of them who dwell upon my sacred hill.
Geleon the eldest name, the second tribe
Hopletés, Argadés the third, and one
After mine *aegis* called Aegicorés.
The children of these children, in the time
Of destiny, shall plant themselves in towns,
Over the coasts and islands of the main,
To give their strength to Athens. They shall hold
Broad lands in Europe and in Asia both,
Spread from the strait sea hitherward and beyond,
And style themselves, with Ion's glorious name,
Ionian. Xuthus too and thou shalt have
Offspring between you; Dorus, name and praise
Of Dorians, then Achaeus, habiting
The land of Pelops, who shall lord the coast
By Rhium and seal a people with his name.

1579. **Γελέων**: whence the *Geleontes.*——**1582.** **σὺν χρόνῳ**: *after the interval.*——**1584.** **ὃ...δίδωσιν** *which gives*, *i.e.* is fitted to give. There is little or no historic truth in this, if referred to the actual foundation of the Ionic towns in Asia and the islands. But the reference is really to the Athenian empire of the fifth century, to which the poet, by way of compliment to the audience, attributes an antique origin and indefinite claims over the Greek world in general.——**1585.** **ἀντίπορθμα**: fronting each other on each side of the Hellespont.——**1590.** *Dorus* and **1592.** *Achaeus.* The direct reference is to the Dorians and Achaeans of northern Greece, but the purpose is to suggest that the Athenians are the true heads of Hellas in all branches.——**1591.** **Πελοπίαν**: originally in Phthia, whence the name was carried by the Dorian conquerors to the Peloponnese.——**1592.** **Ῥίου**: a cape on the Corinthian gulf, where the Athenians under Phormio won a naval victory in B.C. 429.——**1593**: *and a people called after him shall be stamped to be*

καλῶς δ' Ἀπόλλων πάντ' ἔπραξε· πρῶτα μὲν
ἄνοσον λοχεύει σ', ὥστε μὴ γνῶναι φίλους·
ἐπεὶ δ' ἔτικτες τόνδε παῖδα κἀπέθου
ἐν σπαργάνοισιν, ἁρπάσαντ' ἐς ἀγκάλας
Ἑρμῆν κελεύει δεῦρο πορθμεῦσαι βρέφος,
ἔθρεψέ τ' οὐδ' εἴασεν ἐκπνεῦσαι βίον.
νῦν οὖν σιώπα παῖς ὅδ' ὡς πέφυκε σός,
ἵν' ἡ δόκησις Ξοῦθον ἡδέως ἔχῃ
σύ τ' αὖ τὰ σαυτῆς ἀγάθ' ἔχουσ' εἴδῃς, γύναι.
καὶ χαίρετ', ἐκ γὰρ τῆσδ' ἀναψυχῆς πόνων
εὐδαίμον' ὑμῖν πότμον ἐξαγγέλλομαι.

ΙΩ. ὦ Διὸς Παλλὰς μεγίστου θύγατερ, οὐκ ἀπιστίᾳ
σοὺς λόγους ἐνδεξόμεσθα· πείθομαι δ' εἶναι πατρὸς
Λοξίου καὶ τῆσδε. καὶ πρὶν τοῦτο δ' οὐκ ἄπιστον ἦν.

(*From this point to the end Ion stands, facing the audience, as if in deep and gloomy meditation.*)

ΚΡ. τἀμὰ νῦν ἄκουσον· αἰνῶ Φοῖβον οὐκ αἰνοῦσα πρίν,
οὕνεχ', οὗ ποτ' ἠμέλησε, παιδὸς ἀποδίδωσί μοι.
αἵδε δ' εὐωποὶ πύλαι μοι καὶ θεοῦ χρηστήρια,
δυσμενῆ πάροιθεν ὄντα. νῦν δὲ καὶ ῥόπτρων χέρας
ἡδέως ἐκκρημνάμεσθα καὶ προσεννέπω πύλας.

ΑΘ. ᾔνεσ', οὕνεκ' εὐλογεῖς θεὸν μεταβαλοῦσ'· ἀεί ποτε
χρόνια μὲν τὰ τῶν θεῶν πως, εἰς τέλος δ' οὐκ ἀσθενῆ.

ΚΡ. ὦ τέκνον, στείχωμεν οἴκους.

ΑΘ. στείχεθ', ἕψομαι δ' ἐγώ.

A pause.

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named by his name.——1602. ἡδέως ἔχῃ: *may possess him agreeably.*——1603. τε: *and at the same time thou* etc. More usually τε...τε (*v.* 72).——εἴδῃς: H. Macnaghten, εἴῃς MSS.——1608. 'But even before (thy coming) *that* was not incredible'. Note the emphasis thrown upon τοῦτο by its displacement in the sentence. But for this, which is necessary to the meaning, it must of course come after δέ. The real question of Ion (*v.* 1537) Athena has not touched. (See the *Introduction.*)——1610. οὗ: *i.e.* τοῦ τὸν παῖδα ἀποδιδόναι. According to Athena's story, he could not be quite said to have neglected *the child.* But he had hitherto neglected the duty of giving him to his mother.——1612. ῥόπτρων (depending on ἐκκρημνάμεσθα) is properly the *ring-knocker* of the door, to which she clings. But I have ventured to modify this in translation. Whether such a thing shall be

Well hath Apollo done in all: 'twas he
Who made thy travail easy, to prevent
Discovery by thy parents: when the child
Was born and with his tokens put away,
Hermes he sent to take the infant up
And bear him thence to Delphi in his arms:
And here Apollo reared nor let him die.
Now therefore be it a secret, that by blood
Ion is son to thee. Let fancy still
Keep Xuthus pleased, and thou in conscious joy,
Woman, possess thine own. And so farewell,
Be happy. From this hour of glad relief
Begin, as I foretell you, prosperous days.

Ion. Daughter of Zeus Supreme, O Pallas, not as unbelievers we
Shall accept thy words and message. I believe myself to be
Son of Loxias and Creusa. *That* was credible before.

(*From this point to the end Ion stands, facing the audience, as if in deep and gloomy meditation.*)

Cre. Hear now *me*! Reproach on Phoebus, if I threw, I throw no more;
Bless him, negligent no longer, that he gives me back my son.
Now this temple smiles upon me, now the evil days are done,
Now I love Apollo's portal: I could wreath his pillars now
Close in grateful arms, and clinging fix me there, a living vow!

Ath. Well it is to spell thy curses back and bless him. Ever long
Are the ways of gods, the ending ever this, that They are strong.

Cre. Come, my child, and let us homewards.

Ath. Go, and I with you along.

A pause.

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poetical or not, in a particular language, is matter of accident.——1614. ἤνεσα: *it is well*: see on *Med.* 707 in my school-edition. The word, as used here, implies a slight indirect reproach for the former curses.——1616. ἕψομαι: *will accompany* (not *follow*) *you*, *i.e.* in the air above. She never

ΚΡ. ἀξία γ' ἡμῶν ὁδουρὸς, καὶ φιλοῦσά γε πτόλιν.
ΑΘ. εἰς θρόνους δ' ἵζου παλαιούς.
ΚΡ. ἄξιον τὸ κτῆμά μοι.

A long pause, after which Ion slowly leaves the stage. (The necklace is brought to Creusa, who places it upon her wrist.) The goddess sinks again into the temple. Creusa stands as in perplexity and then slowly follows Ion.

ΧΟ. ὦ Διὸς Λητοῦς τ' Ἄπολλον, χαῖρ'· ὅτῳ δ' ἐλαύνεται
συμφοραῖς οἶκος, σέβοντα δαίμονας θαρσεῖν χρεών.
εἰς τέλος γὰρ οἱ μὲν ἐσθλοὶ τυγχάνουσιν ἀξίων, 1621
οἱ κακοὶ δ', ὥσπερ πεφύκασ', οὔποτ' εὖ πράξειαν ἄν.

---

descends to the stage. It would have been a troublesome feat.——**1617** and **1618**. **ΚΡ.**, so in the MSS. rightly. Hermann (and recent editions) transfer **ἀξία...ὁδουρός** and **ἄξιον...μοι** to Ion. Plainly Ion is expected to say something of the kind, but that he will not is the very point of the situation. Creusa is compelled to supply his defect.——**1617**. **γε...γε.** The particles mark her surprise and dissatisfaction at Ion's silence. In fact she tries to prompt him.——**1618**. **τὸ κτῆμα**: *i.e.* her son and heir. But the speech is in

Cre. (*looking at Ion*) Certes worthy to protect us!

(*A pause; she continues with rising emphasis*)

Loving us for Athens' sake!

Ath. Seat thee in thine ancient honour.

Cre. (*after a long pause*) Worthy boon for me to take!

A long pause, after which Ion slowly leaves the stage. (*The necklace is brought to Creusa, who places it upon her wrist.*) *The goddess sinks again into the temple. Creusa stands as in perplexity and then slowly follows Ion.*

Chorus. O Apollo, Son of Lato, Son of Zeus, to thee farewell!

(*To the audience*)

They, whose house is vexed with troubles, let them worship heaven and dwell

Comforted. For still to virtue comes the blessing; still attend

Evils evil, as is nature; Justice cometh in the end. *Exeunt.*

---

reality made as if for Ion. On this, and the concluding 'moral' and the final scene generally, see the *Introduction*.

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